THE ETUDE July 1948 Price 30 Cents MUSIC Magazine

THEODORE PRESSER

Educator-Publisher-Philanthropist 1848-1925 ONE HUNDREDTH ANNIVERSARY

Founder of The Music Teachers National Association, The Etude Music Magazine — Theodore Presser Company The Presser Foundation

WURLIZER is music

Below is the beantiful new Wurlitzer Spinette Model 715. You may have it in selected mahogany (as shown) or figured walnut. Wurlitzer grand, upright, spinette and student pianos are available in a wide variety of styles and finishes including the new Wurlitzer plastic fabric. If your Wurlitzer dealer is not listed in your classified telephone directory, write us for complete information.

When you put a Wurlitzer piano into your home, you are showing that you have an ear for music, an eye for beauty, and a sense of value.

Wurlitzer is the piano that musical America chooses first. Yes, more Wurlitzer pianos than those of any other name are going into American homes and schools today.

When you choose your piano, let Wurlitzer leadership be your guide. Join the millions of music lovers everywhere to whom Wurlitzer is music.

THE RUDOLPH WURLITZER COMPANY, DE KALB, ILLINOIS

The Music Season of the seventy-fifth annual assembly of the Chatauqua Institution will open at Lake Chautauqua on July 16 with an operatic performance conducted by Alfredo Valenti, On July 17 the Chautauqua Symphony Orchestra, under the baton of Franco Autori, will open a series of twenty-four concerts.

The Goldman Band, on June 18, opened its thirty-first series of summer concerts in the parks of New York City; as usual presented by the Daniel and Florence Gnggenheim Foundation, Edwin Franko Goldman, who has not missed a concert in the entire thirty years, is directing the hand.

Leonard Bernstein, young American conductor, who earlier this season had duct the Palestine Symphony Orchestra, modern music. returning to take up his work in New York City in the fall of 1949.

Dr Abraham N. Franzblau has been appointed dean of the Hebrew Union College of Sacred Music of New York, This Hebrew school of sacred music, the only one of its kind in the world, has been established to train cantors, directors of music, choir leaders, organists, and other musical functionaries of the synagogue and temple. It will also foster research and creative work in the field of Jewish cated to Dr. Herbert Lincoln Clarke in cornet player of the world. He was direcsacred music. the Congressional Cemetery, Washington, tor of the famous Long Beach Municipal

Marilyn Cotlow, coloratura soprano D. C. Dr. Clarke, according to the gen- Band in California, for many years. The from Minneapolis and Frank Gnarrera, eral opinion of cornetists, was probably monument in Washington was erected by the greatest of all performers upon the the Pennsylvauia Bandmasters' Associaharitone from l'hiladelphia, are the wintions of the Air. Each received a check famous bands of America, including those Bandmasters' Association and the Sousa Residence Orchestra. for one thousand dollars and a contract of Gilmore, Innes, Herbert, and the in- Band Fraternal Society. The speakers at with the Metropolitan Opera Association. comparable John Philip Sousa. He the dedication were Dr. James Francis Two runners up, Gertrude Ribla, drama- traveled nearly a million miles and played Cooke, President of The Presser Foundatic soprano of New York, and Anne Bol- in fourteen countries, as well as before tion, and Mr. Frank McGrann, who delinger, lyric soprano of Lewiston, Idaho, many crowned heads. Dr. Clarke made livered a historic eulogy. were each presented with awards of five hundred dollars aud an option by the opera company on their services.

Dean Dixon, outstanding Negro conductor who directed the CBS Symphony Orchestra in the closing concert of the fourth annual Festival of Contemporary American Music sponsored by the Alice M Ditson Fund of Columbia University, was presented with the 1948 Alice M. Ditson Fund Award of one thousand dollars. The award is presented annually to an "American conductor for distinguished services to American music."

Summer Choir Schools are again being sponsored by the Department of Church Music of the Board of Christian Education for the Presbyterian Church. The schools will be located as follows : Allison-James School, Santa Fe, New Mexico, June 28 to July 9; Lafayette College, Easton, Pennsylvania, July 5 to 16; The College of Wooster, Wooster, Ohio, July 26 to August 7.

The Brussels (Belgium) Festival of Music, which ran from April 10 to May 28, included among its events a number of programs by distinguished organizations. Presented in the world-famous Palais des Beanx-Arts, a leading event was the performance of Mozart's "Cosi fan Tutte" by the Vienna State Opera.



resigned as conductor of the New York The National Orchestra of Belgium, di- sented with the Civic Medal for 1948 by City Symphony Orchestra, has withdrawn rected by Erich Kleiber, presented Bee- the Academic Conncil of the Rochester his resignation and will continue in this thoven's Ninth Symphony. In association Museum Association; this, to quote the position for the coming season. However, with the International Society of Con- announcement, "for his accomplishments he has been granted a leave of absence to temporary Music, the Philharmonic So- in the field of musical education, for the permit him to accept an invitation to con- clety of Brussels gave six concerts of exceptional facilities which he has provided for the encouragement of young musicians, and for the interest that he

has created in music in this country and part. Randall Thompson, Professor of Music at Princeton University, has been ap- abroad." pointed Professor of Music at Harvard Rudolf Ganz, concert planist and presi-University, effective July 1.

Dr. Howard Hanson, director of the resigned the position as conductor of the Eastman School of Music, has been pre- Grand Rapids Symphony Orchestra.

A Monument was unveiled and dedi- more phonograph records than any other

CLARKE

Hans Schweiger, who since 1944 has been conductor of the Fort Wayne (Indiana) Philharmonic Orchestra, has accepted the conductorship of the Kansas City Philharmonic, a position vacated by Efrem Kurtz when he became conductor of the Houston (Texas) Symphony Orchestra.

Prof. Paul Stoye, concert pianist and for the past twenty-seven years head of the Drake University plano department, will retire at the close of the present school year, having reached the compulsory retirement age of seventy. Prof. Stove has had a brilliant concert and teaching career. He came to the United States in 1910 and to Drake University in 1921

The Nineteenth Annual Chicagoland Music Festival will be held in Chicago's hnge Soldiers' Field on August 14. Under the direction of Philip Maxwell, with Henry Weber as general musical director, the festival will present as usual an array of events of which the contests in various classifications will be an important

The Golden Jubilee of Queen Wilhelmina of The Netherlands is the occasion dent of the Chicago Musical College, has for several music festivals to be held in several cities during the summer. Amsterdam, Rotterdam, and The Hagne will each be the scene of musical events which will enlist the services of worldfamous artists such as Yehudi Menuhin, Leonard Bernstein, Carl Schwiecht, and Charles Münch. The twenty-second International Festival of Music, from June 5 to June 13, was held at Amsterdam. Continuing from June 15 to July 15, the Holland Music Festival will present The Netherlands Opera Company, the Amsterners of the 1948 Metropolitan Opera Audi- instrument. He was solo cornetist for the tion in collaboration with the American dam Concert Orchestra, and The Hague

> A. Austin Harding, for forty-three years director of bands at the University of Illinois, and considered the dean of American college bandmasters, will retire from active service September 1. Mark H. Hindsley, assistant director of bands at the University since 1934, has beeu appointed acting director for the next two years.

The Choir Invisible

The Etude is deeply pained to note the death of its friend, Olga Samaroff-Stokowski, ou May 17, 1948, in New York City. A memorial service was held at the Juilliard School of Music, Thursday, May 20. Dr. John Erskine made the memorial address. Iu a later issue we will pay an appropriate tribute to this eminent pianist and teacher.

Francisco Alonzo Lopez, leading operetta and musical comedy composer of Spain, died May 18 at Madrid, aged sixty-oue. He was the composer of more than twenty-five operettas, revues, and

Isidor Achron, composer, planist, teacher, and for more than ten years accompanist for Jascha Heifetz, died May 12 in New York City, at the age of fifty-five. He had made extensive tours both with Mr. Heifetz and as a soloist in his own right. (Continued on Page 447)

Rubank Violin Publications



ROBERT BROADWELL-Over 20 years a pianist and educator. Founder af Broadwell Studios.

Broadwell Students are Worldwide

Canada, England, Austrolia

Norwoy, Sweden, France Hollond, Curocaa, Nigeria, British Honduras, Cuba,

New Zealand, Rhodesia

Indio, Palestine, Egypt, Iraq

Leeward Islands, Alaska, Howaii, Philippines, Malta,

Mexico, Colomb Zone, Argentino,

livio, omong oth including ever

stote in the U.S.

FREE

BOO

"Technique

MAIL COU

398

by HARVEY S. WHISTLER MODERN HOHMANN-WOHLFAHRT Beginning

MODERN HOHMANN-WOHLFAHRT Beginning INTRODUCING THE POSITIONS for Violin, Vol. I. INTRODUCING THE POSITIONS for Violin, Val. II. Second, Fourth, Sixth, Seventh and higher positions .75

DEVELOPING DOUBLE-STOPS for Violin. A complete cause of study in double note and chord development. Covers all phases; first through fifth positions. 1.25

Publications for other bowed instruments:

FROM VIOLIN TO VIOLA. A transitional method for those who already possess a knowledge of violin playing. Excellent for developing a full string section 1.00

INTRODUCING THE POSITIONS for Cello, Vol. I. The Faurth Position 1.00

INTRODUCING THE POSITIONS for Cello, Vol. II. Second, Second-and-a-Half,

SOLOS FOR STRINGS. An indispensable collection of eosy melodic material for solo playing or unisonal string class performance with od lib. Piano.

Violin Solo (First Position), Viola Solo (First Position), Cello Solo (First Posi-

RUBANK, INC. 738 So. Campbell Ave. CHICAGO 12, ILL.

PIANISTS-Here is PROOF that **BROADWELL TECHNIQUE** will improve your playing!

Read What This Pianist Says: ... I have derived much benefit from the course. My technique and tone have improved-most important I can

approach the instrument with authority." (Signed) D. STODDARD, Concert Pianist-Teacher N. S. W., Australia

This is typical of scores of unsolicited tributes in the files of Broadwell Studios.

Reduce Practice effort 10 to 1. Practice is applied scientifically, reducing wasted effort; one practice repetition does the work of 10. Memorizing becomes automatic, Sightreading becomes natural. Gain Immediate Results. Improvement is apparent after the first 10 days. You will appreciate the speed of your progress and your immediate im-

provement in technical skills. Adopted by famous teachers, pianists. From every country acknowledgment is given to Broadwell methods-by concert musicians, teachers, professionals. They are quick to apply Broadwell Technique to their own work

and print these states and while have seen tools have them the

pio, Conal , Peru, Bo-	mqu	BROADWELL PIANO TECHNIQUE
ersand		Broadwell Studios, Dept. 68G Covina, Calif. Gentlemen:
9	Intere	Send me your Free Book "Technique" showing me how to improve my playing. I understand there is no obligation.
	- * :	Nome
PON		AddressStote

THE ETUDE music magazine PUBLISHED MONTHLY

BY THEODORE PRESSER CO., PHILADELPHIA, PA.

EDITORIAL AND ADVISORY STAFF DR. JAMES FRANCIS COOKE, Editor-In-Chief DE, DARIES FRANCES COORE, ERIFORCEART GM MGC, Astistan Ellist Dr. Rob Rey Peery, Mark Ellist Harold Beckley Dr. Nieblas Davy Kart W. Gieren Dr. Gay Maler, Ruth Enex Buhman Fale Fort Forther Darw, Multan Dr. Revell George C. Krister, D. Cherrol Fage

FOUNDED 1883 BY THEODORE PRESSER

Contents for July, 1948 VOLUME LXVI, No. 7 . PRICE 30 CENTS

EDITORIAL A Memorable Anniversary 309

A CARE

MUSIC AND CULTURE

MUSIC IN THE HOME

MUSIC AND STUDY

MUSIC

The Planist's Page	
That Lisst Cadenza	
Conquering Tensions	
Conquering Tensions 112	
Playing Around With the Pentatonic Scale	
The Foundations of Clarinet Tone QualityPaul Van Bodegraven 415	
Recollections of Edward MacDowell	
Recollections of Edward MacDowell	
Fiddle Facts and Fancies	
Musicianship Through Education	
Brusicialismp rinough Education	

Clossic and Contemporary Selections	
In Quiet Pastures (Presser 27830) Byron Coleman 4	
Valse (Presser 4047)	22
Romance, from Violin Concerto in D minor (Presser) (From "More Themes	
from the Great Concertos") Henry Wieniawski-Arr, by Henry Levine 4.	
Carnival Echoes (Presser *27844) Waller O'Donnell 4	26
Ballet Mignon (Presser *27965)James Francis Cooke 4	28
Chimes at Parana (Presser *27951)	29
In the Gay Nineties (Presser *27747)	
When Morning Gilds the Skies (Presser) (Piano Duet) ("From Twenty	
Piano Duet Transcriptions") Joseph Baruby-Arr, by Clorence Kohlmann 4	32

Vocal and Instrumental Compositions

Delightful Pieces for Young Players

MISCELLANEOUS

Greatness Volce Questions Answered Organ Questions Answered Violin Questions Answered

Entered as second class matter Japuary 16, 1881 at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1948, by Theodore Presser Co., for U. S. A. and Great Britain.

33.00 a year in U. S. A. and Possessions: also in the Philippines, Costa Rica, Cuba, Dominican Republic, Guatemala, Haiti, Mexico, Nicaragua, Panama, extern the Guadranas, Sairakoro, Rajan and all South American countries in all other countries. Single copy, Frite 30 cents.

A Memorable Anniversary

#0770 - Owner full partial and initial allo data - Hovelas

* * * * * * * *

THE ETUDE MUSIC MAGAZINE and its publishers, the Theodore Presser Co., revere its past but live in its splendid present and its potential future. With this issue we celebrate an important event-the one hundredth birthday anniversary of the founder, Theodore Presser, who was born July 3, 1848.

For over a year your Editor has been collecting, collating, and checking data to prepare a full biography of the great man who was destined to have a powerful influence upon American musical education. His life was so distinctive, so colorful, and so idealistic that we are certain that the tens of thousands of music lovers, teachers. and students who have benefited by his career will find this record informative and inspiring. Theodore Presser was in

every sense of the word a

genius. While his calling was

primarily professional and he

was proud to his last hours that

he had been a musician and a

teacher, he was also a very prac-

tical man, a leader, rather than

an executive, with many gifts

in journalism and publishing

the earth."

IULY, 1948

which made it possible for him to conduct one of the fore-

most music businesses of the world, organize the Music

Teachers National Association (from which the far-reaching

music club movement in America has sprung), write many

of the most widely used musical educational books of our

era, and establish THE ETUDE, the best known of all musical

magazines, which monthly actually reaches "the ends of

DEVOTED TO THE INTERESTS OF THE TECHNICAL PART OF THE Piano Forte OCTOBER, 1883. CNO. 2. YOL 13 A264 THEODORE PRESSER. ENTRY AND PROPRIETOR WLYNCHBURG, VA. Q STE GORDON & SON. · · · · · · MEN YORK CITY, N Y. FIRST TITLE PAGE OF THE ETUDE

Here is the cover of The Etude for October 1883. The quotation from the Latin poet Horace (Quintus Horatius Flaccus, 65-8 B.C.) was Mr. Presser's motto for years, as is told in his biography starting in this issue.

Beneath his endeavors was a determination, a sincerity, a self-abnegation combined with what is now known in business as a huge "drive" or directed energy which, without bluster or ostentation, won him countless friends. His zeal to help the cause of music education was limitless. He

answered vast numbers of letters upon music education and did it with unalloyed delight. His philauthropies, which he embodied in The Presser Foundation. have been extended to vast numbers of teachers and students. In eighteen years of the closest association (almost seven days each week) we never knew him to grow tired in helping the cause of music education.

Over twenty years have passed since his death in 1925, and in these two decades great changes have come in music. We are now at a point where the musical activities of our country are far greater than those of any other country of the world. The music profession, which for the most part was pathetically underpaid when Mr. Presser was a young man, can now point to large

numbers of professional musicians with handsome incomes -some have become millionaires. Even since Mr. Presser's death the industry of music has advanced so enormously that the American public is now spending billions of dollars a year for music in its various forms.

The biography of Theodore Presser begins in this issue and will run serially. We trust that our readers will take as much joy in reading it as we found in preparing it.

Music and Culture

America's Most Popular Anthem

by Hazel Thomson

Board of Trade in Chicago, Soon he became the was born, he was looking over a German songbook one him out to a few of the members of that boisterous time entitled God save the King. He liked it, and pickfinancial center. Suddenly the usual din of the traders ceased, and from the wheat-pit came the familiar words. Mu Country 'Tis of Thee

thous cheering, the seventy-nine-year-old gentleman arose and bowed. Escorted to the floor by the Secretary of the Board, the members flocked around the honored visitor, everyone eagerly grasping his hand. Then, leading him to the wheat-pit, they doffed their hats, and sang the two remaining stanzas of America. The elderly gentleman was its author, Samuel Fran-

cis Smith

This most popular, though not official, national hymn of the United States was first sung one hundred and sixteen years ago at a children's Fourth of July celebration in the Park Street Church of Boston. Its immediate acclamation brought it into the public schools of Boston, and soon it was heard at public gatherings everywhere.

America has traveled to all parts of the world, and has been sung in most nuusual places, from the soaring heights of Pike's Peak to the fantastic depths of the Manitou Cuverns,

Oliver Wendell Holmes, a Harvard classmate of Samuel Smith and one of our nation's celebrated Men of Letters, made this comment to his fellow-poet : "Your name and fame will live when I and my works are loug forgotten." He also stated that America's greatest strength was revealed in its opening word, "my" instead of "our."

America has not reached its nonularity without criticism. Some have severely attacked it from the standpolut that, with its "rocks and rills and templed hills," it does not fully represent our great nation. While this description is typical of New England, it does not include the vast rolling western prairies. Nor, from a literary point of view, are some of its lines above criticism. In spite of these discrepancies, however, it still exists as our greatest national hymn and is above reproach in expressing American patriotism.

Reared in a musical atmosphere, and within hearing of the chimes in the Old North Church Samuel Francis Smith saw the light of day on October 21, 1808. His poetical talents, for which he received frequent recognition, displayed themselves early in youth.

He was one of the numerous distinguished graduates of his class (Harvard 1829). Besides Oliver Wendell Holmes, there were such noted personalities as James Freeman Clarke, poet and clergyman ; George Bigelow, Chief Justice of Massachusetts; and B. R. Curtis of the United States Supreme Court

While studying at Andover Newton Seminary from chiefly rests.

T was May 1887. A visitor sat in the gallery of the which he was graduated in 1832, the year America sole object of attention, for someone had pointed dark, raw February day, when he discovered a spirited ing up a scrap of paper nearby, wrote in thirty minutes

the four stanzas of America to this tune. Giving it to Mr, Lowell Mason, who produced it at the memorable After two stanzas had been sung, followed by tunni- Fourth of July celebration, Samuel Smith was completely astonished at the great ovation it received.



DR. SAMUEL FRANCIS SMITH

Entering the Baptist ministry, Dr. Smith worked in various capacities, not only as a pastor, but as professor of modern languages, as editor of several publications and as the author of several books. During this basy career he toured the world twice and contributed nearly one hundred and fifty poems to American hymnody, some of them, such as The Morning Light is Breaking, becoming world-renowned.

Living to the ripe old age of eighty-seven years, Samuel Francis Smith was privileged to witness the enthusiastic acclaim of America upon which his fame

IS YOUR ETUDE LATE?

If you, dear reader, only knew what extreme efforts we make to bring THE ETUDE to you before the first of each month, you would realize how embarrassed we are to be compelled to tell you that there are publishing conditions, wholly beyond our control, which make it impossible to do so at present.

THE ETUDE is prepared months and months in advance. For instance, much of the general material is completed far ahead of our regular day of issue.

Owing to a strike of the Typographical Union of Philadelphia, THE ETUDE for the past few months has been set up in a distant city and the delays incidental to this have been unavoidable. There has been no issue between THE ETUDE and the Union.

Therefore, we beg the indulgence of our readers until this difficulty is adjusted.

Bules for Practice

hu Julia E. Broughton

When *learning* new music: 1. Practice two or four measures with the right hand. Practice two or four measures with the left hand. Then with both hands. 2. Practice slowly at first, without pedal.

2. Count aloud evenly until yon know the piece. 4. Follow the fingering marked unless you can find a hotter one

5. Be sure the arms are relaxed.

6. Play legato, and try to get a beautiful tone 7. Learn the meaning of all terms and signs, and be sure to follow them. Play lond and soft as marked. 8 Practice the difficult parts over and over. Do no waste time on parts you know. 9 Write a question mark over anything you do it :

understand. 10. Think clearly at all times.

RULES FOR SIGHT-READING

1. Select casy music. 2. Look at clefs, key signature, and measure sha

3. Do not play too fast. 4. Never stop, regardless of mistakes. 5. Follow the fingering, if possible,

6. Be very alert and look ahead.

Greatness

by Leonora Sill Ashton

FAMOUS teacher has said ; _PEverything is a failure that does not begin large. That holds everywhere. Small matters do not become great by prolonged processes of addition. Greatness, at best, is not so much a matter of quantity as quality.

We have been questioning ourselves as to whether we music teachers instill the proper attitude towards. music, as an art, in our pupils. Do we impart to a beginning scholar the idea that the music lesson is an intrinsic part of his education, whether it takes place in class in a school, or in the private studio? Do we give him the impression that his work along nursheal lines is i means to attaining au end greatly to be desired?

Great works of literature and poetry, great works. of art, fine handicraft, trained elocation, all have a certain aura of greatness associated with them; they are linked with great names; they are things and subjects which somehow appear to be set apart from the everyday world.

Is music regarded as a kind of "prolonged process of addition" to the regular routine of the school day, the opening hymn, the march to the class room, the drilling of the band-or is the private lesson just another part of home work to be endured?

Never before in any age has the world been so filled with music as it is today. There is music in school, music over the radio, music at the movies. One might almost say, music is an accompaniment to life itself, and truly brings joy and gladness to that life. But also, we believe it is wise to admit, bringing with it a danger that familiarity with different rhythms, with catchy melodies, even with long sustained chords, might breed a certain indifference to the "greatness" of the art. There is one way in which we teachers may combat this danger if it be present in pupils. "Greatness," the teacher quoted above explains, "at best is not so much a matter of quantity as of quality," We may best establish the idea of the greatness of music by giving those scholars-not once in a while-not spasmodically-but regularly, month after month, the works of the master musicians, to practice, to study, and so to absorb. Let us give them Haydn and Mozart and Beethoven; let us give them Bach and Mendelssohn and Schumaun and Chopin; let us give them Schubert and MacDowell. So music will perhaps unconsciously loom large and great, and take its rightful place in the regions of the minds of those entrusted to the teacher's cure.

America Goes to the Ballet

A Conference with

Aaron Copland

Distinguished American Composer

interest in this form of entertainment. Ballet and

dance groups tour the land, many of our stage produc-

tions include dancing, motion pictures are developing

dance sequences, and ballet music pours forth from our

radios. As is the case with all musical and dramatic

progress, the events themselves provide their own cause

familiar with it we become, and the hetter we under-

stand and enjoy it. Thus, America's widened interest

in the dance grows from the fact that we are getting

accompanied by-or, better, set to-music, and this at

once opens a new and interesting field to composers.

"But seeing is only half the story. Dancing must he

to see more excellent dancing.

-the more frequently we see good dancing, the more

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Any survey of contemporary American music must award a high place to Aaron Copland, of whom Winthrop Sargeant says, "As a leader, Copland heads what is probably the strongest 'movement' in American composition at the present time." Born in Brooklyn, New York, in 1900, Mr. Copland was educated in the public schools, and was first taught piano by his sister. At seventeen he began the study of theory with Rubin Goldmark, and four years later enrolled at the Fontainebleau School of Music in France. Subsequently, he spent three years studying in Paris with Nadia Boulanger. In 1924 he returned to the United States, and a year later became the first composer to win a Guggenheim Fellowship. From 1924 on, Mr. Copland's compositions have earned public attention. His first orchestral performance, "Symphony for Organ and Orchestra," was given by Walter Damrosch with Nadia Boulanger as organ soloist (1925). In 1930, Mr. Copland won a \$5,000 award from the RCA Victor Co. for his "Dance Symphony." Known for his keen interest and participation in the development of contemporary musical movements, Mr. Copland has lectured at Harvard and at the Barkshire Music Center; is the author of several books; was elected to the National Institute of Arts and Letters; and in 1945 was awarded both the Pulitzer Prize and the New York Music Critics' Award for the score of the ballet "Appalachian Spring." Because of his success, both critical and popular, in the field of ballet. THE ETUDE has sought Aaron Copland's views on this form.

panies, and we give it the general name 'ballet' regard-ODAY, 'the ballet' is a wider term than it used less of the form (or kack of form) in which it to he. Most of us can remember the violent condevelops. "There can be no question about the upsurge of public

troversy that raged, a decade or so ago, between the traditional hallet and the modern dance. The old, or formal, hallet remained close to the traditions of the Nineteenth Century and attempted to find dance expression within its own set forms. The modern dance ranked sheer expressiveness higher than traditional forms and sought to create gestures and movements regardless of set patterns. While the hattle raged, one was expected to 'take sides,' much as the aesthetic belligerents of an earlier day 'took sides' between Wagner and Brahms. Happily, time has solved both conflicts. It is possible for us to admire both Wagner and Brahms; and the present day dance has evolved a pattern which can satisfy both traditional and radical tastes. This is the dance that we welcome on the stage and in the repertoires of our many excellent dance com-



Courtesy of the Department of Theatre Arts, The Museum of Modern Art SCENE FROM AARON COPLAND'S COWBOY BALLET, "BILLY THE KID"

IULY, 1948



Writing ballets is an entirely worthy outlet for crea-

tive effort and (what is not the case with all forms of composition) it is remnnerative. There are, however, a number of purely ballet problems which the ambitions composer does well to keep in mind.

"First, he should remember that ballets are presented for the entertainment of an audience and that the audience gets most enjoyment by dividing its attention between the stage and the music. The composer, perhaps, feels that first interest lies in the score! Less experienced audience members, on the other hand, may feel that the stage is the thing. The truth lies somewhere between the two, in a sort of give-and-take counterpoint woven between the orchestra and the stage. Thus, the composer begins by realizing that he is not writing absolute music; he is setting a given subject and providing only half the full entertainment. In accommodating himself to these requirements, he makes his score less difficult, less involved than a score for a symphony; he strives for a less weighty texture; he follows the story that the dance will tell, leaving open spaces in his music when the stage business is heavy, and giving more music when the stage is in a quieter state.

How the Ballet Originates

"The composer also does well to remember how ballets originate. Only rarely do they begin with the composer. It would be possible, I daresay, for a composer to work out a complete hallet and then go out and find a choreographer to translate it into action, and dancers to bring it to life-but it doesn't happen that way. Ballets start in the mind of the choreographer, who works out an idea for a dance and then goes to a composer to supply the score. The general procedure is for a choreographer to outline his idea to the composer of his choice, and to give him a written synopsis of the dance story, or action, from which to work. Basing himself on this story synopsis, the composer sets down general ideas of the music it suggests to him. The next step, if all goes well, is for a dancer to break down the story into detailed individual scenes. outlining exactly what each should express. The dancer may indicate, for example, that the opening scene must take in the entire dance company, that it should last seven minutes, and that it should he gay, wholesome, cheery, with the flavor and setting of early New England. If the choreographer has his mind set on opening with a hrisk polka, he will (Continued on Page 450)

Music and Culture

The Do's and Don'ts

Once more, a few requests to our fellow Round Tablers:

Please use the correct address and send your questions: C/o The Teacher's Round Table, THE ETUDE Music Magazine, 1712 Chestnut St., Philadelphia 1, Pennsylvania. Some letters come in with such incomplete addresses as "ETUDE Magazine, Phila, Pa.," or still more plainly : "C/o ETUDE, Philadelphia." The fact that these arrive at all can be credit- Mademoiselle." Then, after she had made ed to the immense popularity of THE Exumpt but just the same lat's he cousiderate of Post Office employees, spare them extra research work and avoid possible loss. Also: please do not address. me C/o Michigan State College: I have no connection whatsoever with that in-

stitution

And since we spoke of research work, under the sun? Day in and day out unexmay I insist on this: when your problem pected things pop up under our eyes. concerns a few given measures, please This, for instance, which happened in write them down instead of indicating Sionx City, the thriving and busy gatethem by numbers. All music is not avail- way to the broad horizons of the West ; able at all times, and even in the most Following a motor trip through the familiar compositions the musical orthog- rolling hills of Iowa, I arrived there by raphy may vary according to each edl- nightfall and went to the studios where I tor's personal conceptions. Copy enough was to start my Piano Clinic the next so that identification is possible. Once, I morning. A lesson was going on; so I received this question; "On which note decided to steal in unnoticed, and to relax is the accent in this from Chopin?" for a few moments in the anteroom. Soon, Three notes followed, scribbled in pencil; however, I became attentive, as the fatrying to locate them would have been miliar harmonies of the Clair de lune like looking for a needle in a haystack! wafted through the door left ajar. It Which reminds me of a story Moszkow- sonnded good, too. Curions to see who ski loved to tell :

Once a young lady was eager to check gios. I tip-toed to the door and caught up on her theory; she knew that a 4/4 sight of a comely brunette of high school measure consisted of one whole note, two age. She seemed so deeply moved by her half notes, or four gnarter notes. But music that her cheeks undulated gently. thereafter she was hesitant. "Is it six- as if she were about to release a sob. But teen sixteenths?," she queried. "Yes, I noticed that something was making its

Correspondents with this Depart-ment are requested to limit lefters to (me Hundred and Fifty Words.

sure that her proposed number of sixty-

fourths was correct she asked Moszkow-

ski in a sweet, coaxing voice : "Will you

A New Angle

produced those delicately blnrred arpeg-

Who said that there is nothing new

play me one?



MAURICE DUMESNIL This photograph was taken while the editor of this department was on a recital tour last Spring.

Conducted by

Maurice Dumesnil

Eminent French-American

Pianist Conductor, Lecturer

and Teacher

was hubble gum

pionship

rhythm itself. But they can be magnified at the user's will: those for both hands for instance, can be played by one hand alone; or the two hands together and in octaves. One could also transpose them into different keys, thus changing the hand position. Those who are looking for something new and unusual will find it in this book

The second little opus, called "Digital Labor in Music Anagrams," is the prodnet of a brilliant, fertile, ingenious mind, "If virtuosity is your lady love," says its anthor, Dr. Julien Paul Blitz of the Technological College in Lubbock, Texas, "she will prefer that you bear the natural debt

way from between her lips, and since we to finger welfare with more pragmatic were not in a spiritualist meeting, I knew imagination than doctrinal tenacity, it was not ectoplasm, and Debnssy wasn't going to materialize in front of us, with There may exist certain five-linger everdark eyes, curly hair, whiskers, and cises which may prove to be of more praceverything. Justly mindful of studio eti- tical consequence to your technical develquette, the teacher promptly interrupted opment than the dogmatic continuance of the process: for, you guessed it right: it the ones you have been using year in, year out worn out !" And he explains;

During the next few days I auditioned "I believe you will find it entertaining over one hundred students, and it was and interesting to experiment with this refreshing to hear most of them play with arithmetical progression (based upon a good rhythm, phrasing, sense of values, quentel) resulting in 1280 permutations." and tone coloring; some excellent thition Yes, twelve hundred and eighty, conis being dispensed in Sioux City. But if tained in this diminutive pamphlet not a score of them played the Clair de lunc, larger than the road maps handed ont at none emulated the girl who, I learned the gasoline stations! And to think of later, was preparing herself for both a the astronomical figures which a multipiano contest and a bubble-blowing cham- plication through rhythms and transposition would produce ! It simply makes one

Nothing new under the sun? I should dizzy Warm congratulations to Edgar L say there is. We had the Debussy blur. Now comes the "Debussy Bubble Blur"! Justis and Julien Paul Blitz, for they have brought us, in most concentrated

and inexpensive form, a supply of mate-"In Little Jars, the Good Spices" rial to be used for a lifetime

Or as the old French proverb goes: Sometimes One Wonders

"Dans les petits pots, les bonnes épices," On my piano are two little booklets. Their In that large' elementary school the covers are pale blue. One of them would Auditorium teacher is holding a check-up fit easily in a lady's purse, and the other in order to select talent for an actual one can be tucked away in the inside musical quiz program which will go on pocket of a man's coat. Still, they con- the air. The youngsters, during the term, tain an unbelievable wealth of technical have attended some of the Children's material, precisely of the kind which, Concerts given by the local symphony through intelligent practice, can hasten orchestra, during which explanations progress and overcome difficulties within were given by the conductor, as well as a minimum amount of time.

demonstrations of instruments by some The first one, "Studies in Musical of the musicians. A boy in the fifth grade Rhythm" by Edgar L. Justis, is a short. comes under fire : thorough, and systematic course leading Teacher-"Can you name the different

to a rapid understanding of rhythm, from sections, or groups of instruments in the the simplest to the most complicated orchestra?" forms. Some pertinent remarks accom- Answer-"The strings ... er .. the woodpany it : "How many musicians under- winds ...

stand time thoroughly?" the author asks. T .-- "That's right. And what next?" "Few teachers give a really comprehen- Ans.-".. er .. the bang." sive course in the study of rhythm. Most T.-"Oh . . don't say that ! Say the batof them are content with teaching their tery. And then there is something before pupils something of the relative values that. Come on now, you remember. What of the notes and the use of the dot, leav-ing them to learn the rest themselves," 'Ans

How true this is, and how often do we I know it's a metal." (Here, a glow of hear even advanced students who guess triumph) "Oh yes .. the gold !" at the rhythm, disregard the exact value Another little boy comes up;

of the dots, shorten the rests, and never T .-- "What difference is there between reach that perfect stability which would a violin and a viola ?" be so satisfying to us listeners ! Mr. Justis' exercises are all on the strings?"

Ans .- "Hasn't the yiola . . leather same note, and they have nothing to do The above is no product of my imagina-

Ans .--- ". . Hu . . Wait a minute . . hu .

with sight reading except as regards the tion; its authenticity is certified.

THE ETUDE

HOPIN, shortly before his death, destroyed several of his works by throwing them, with disgust, into the fireplace. His illness, with which he had been struggling for many years, could easily have distorted his judgment, and it is not improbable that some of the things that the master cast into the flames in that little apartment on the Place Vendôme in Paris may have been of really significant value. Among the properties Chopin destroyed was his uncompleted 'Method of Pianoforte Playing."

All that is left to the world about his teaching methods are the records and observations of his pupils and of writers who have made critical and analytical studies of his works and theories. Since few publications in the world have printed as much upon the master as has THE ETUDE during the past six decades, the writer decided to investigate the bound volumes from 1885 to date, and found over one hundred and fifty major articles upon the subject. From these has been selected a kind of short digest which cannot fail to be valuable to teachers and pupils alike. THE ETUDE proved to be a veritable gold mine of Chopiniana and the following has been selected from hundreds of pages devoted to one of the most inspired and brilliant minds in the history of music.

Among the articles are those giving statements from Chopin's pupils and his friends, including Mikuli and Mathias. Mikuli remarks upon Chopin's method of

"What concerned Chopin most at the commencement of his instruction was to free the pupil from every stiffness and convulsive, cramped movement of the hand, to give him the first condition of a beautiful style of playing, suppleness, and with it independence of the fingers. He taught indefatigably that the exercises in question were no mechanical ones, but called for the intelligence and the whole will of the pupil; on which account twenty and even forty thoughtless repetitions (up to this time the rule in so many schools) do no good at all, still less the practicing during which, according to Kalkbrenner's advice, 'One may occupy one's self simultaneously with some kind of reading !

Dr. Edward Burlingame Hill of the faculty of Harvard, commented on Mikull:

"Mikuli relates that Chopin used the thumb freely on the black keys, even passing it under the fifth finger if this helped smoothness and ease of execution. He also glided from a black to a white key with one finger, then an entire novelty. He devised a new fingering for chromatic thirds, thus permitting increased velocity and a smoother legato. He strongly recommended studies in theory also, as a means of improving the musical intelligence of the pupil. He also advised ensemble playing, the frequent hearing of good singers, and even lessons in singing as a help toward phrasing. He would tell an indifferent pupil to play as he felt, but he hated want of feeling as much as false feeling."

Mikuli also stated, "A holy artistic zeal burnt in him then; every word from his lips was incentive and inspiring. Single lessons often lasted literally for hours at a stretch, till exhaustion overcame master and pupil. There were for me also such blessed lessons. Many a Sunday I began at one o'clock to play at Chopin's, and only at four or five o'clock in the afternoon did he dismiss us. Then, also, he played, and how splendidly ; but not only his own compositions, also those of other masters, in order to teach the pupil how they should be performed. One morning he played from memory fourteen preludes and fugues of Bach's, and when I expressed my joyful admiration at this unparalleled performance, he replied : 'Those cannot be forgotten' His playing was always noble and beautiful, his tones always sang, whether in full forte or in the softest

piano "He took infinite pains to teach his pupil this legato, cantabile way of playing. 'He (or she) cannot connect two notes' was his severest censure. He also required adherence to the strictest rhythm, hated all lingering and dragging, misplaced rubatos, as well as exaggerated ritardandos. 'I beg you to sit down,' he said on such an occasion with gentle mockery. And it is just in this respect that people make such terrible mistakes in the execution of his works. In the use of the pedal he had likewise attained the greatest mastery, was uncommonly strict regarding the misuse of it, and said repeatedly to the pupil, "The correct employment of it remains a study for life."

Chopin's "Piano Method" An Anthology



FRÉDÉRIC CHOPIN PLAYING THE PIANO IN THE SALON OF PRINCE ANTON RADZIWILL. Chopin was perhaps the most remarkable planist of the century. This has been affirmed by his pupil and friend, Mathias' All those who heard him said that no one approached him. The instrument on which one listened when Chopin played, never 'existed except under the fingers of Chopin"

by R. L. Moyer

Another pupil, George Mathias, said of Chopin: "As and Beethoven with the sentiment of Chopin, and it was very heautiful, it was sublime. He was not in the category of critical and historical players; from which it is not, however, to be thought that the latter are wrong. All the world cannot have genius; of taste and instruction there is too much, perhaps.

"As to his rubato, I want to speak at some length Every one knows that rubato is an indication which we find among the older writers (Bach, and others), the essence of which is alteration of movement, which is included in the two means of expression in music (the modification of tone and of movement) as in oratory, in which he who is speaking, according to the sentiment by which he is filled, raises or lowers his voice, accelerates or retards his diction. The rubato is a nuance of movement; there is hurrying and delay, anxiety and indifference, agitation and calm. Yet how necessary is sobriety in the use of this process, and how often we mark abuse instead ! For too frequently when we hear Chopin's music, we are wearied by the use of rubato, the only sauce as it were, employed in the extreme and at random. It is a great fault of ama-

teurs, and one must confess, also of artists. "Then I recall Chopin at the lesson. It was 'Very good, my angel,' when things went well; he pulled at his hair when things went badly. He even broke a chair in my presence, a wicker chair of that time, and now again to be seen in artists' studios. And the sublime understanding of the masters ! How he made you feel and comprehend! To express the poetry that was in him, his word was as eloquent as his music, he was a poet in giving lessons. I recall a phrase of his on the subject of a place in the (Continued on Page 450) "Chopin, an executant of genius, interpreted Mozart

"MUSIC STUDY EXALTS LIFE"

to Chopin's method of teaching, it was absolutely of

the old legato school, of the school of Clementi and

Cramer. Of course he had enriched it by a great variety

of touch; he obtained a wonderful variety of tone, and

shading: incidentally, I may_tell you that he-had an

extraordinary vigor, but only by flashes. Chopin treat-

ed very thoroughly the different kinds of touch, espe-

cially the full-toned legato. As gymnastic helps he

recommended the bending inward and outward of the

wrist, the extending of the fingers, but all this with

earnest warning against over-fatigue. He made his

pupils play the scales with a full tone, as connectedly

as possible, very slowly and only gradually advancing

to a quicker tempo, and with metronomic evenness.

The passing of the thumb under the fingers, and the

passing of the latter over the former was to be facili-

tated by a corresponding turning inward of the hand.

The scales with many black keys, B, F-sharp, and D-

in C major.

was worthy of the artist.

dat, were first studied; and last, the most difficult, that

"In the presence of women Chopin surpassed him-

self, and if they bore titles, so much the better, for he

was very fond of the aristocracy. And let no one be

inclined to throw a stone at him for this; it was one

of the phases of his ultra-refined nature, which could

find pleasure among people who wore clothes in the

extreme of the mode, who had white and well-kept

hands. Was there ever anything finer than Chopin

playing in the midst of a circle of the women who have

been immortalized by the dedications? The audience

403





THEODORE PRESSER At the age of sixteen.

"Omne tulit punctum qui miscuit utile dulci." ----Horatius

Part One

l' is a fortunate characteristic of democracies that men of small means and lowly circumstances, endowed with rich mental gifts and vital force, may start from very modest beginnings, and, through wise planning, hard, persistent work, trained skills, and a keen understanding of the public needs, to say nothing of its whims and foibles, rise to heroic heights, large wealth, and far-reaching influence. This has been demonstrated time and time again in America. Witness Benjamin Franklin, Stephen Girard, Abraham Lincoln, Andrew Carnegie, Mark Twain, Thomas A. Edison, Henry Ford, and scores of similar leaders in their fields. Theodore Presser, in the field of music, is a conspicuous example of the opportunities of freedom and free enterprise in our country. In telling the story of Theodore Presser and his work

there will be no attempt to follow a mere chronological relation of facts and dates, but rather the more agreeable plan to present the human and practical phases of the unusual philosophy and accomplishments of an extraordinary educator, business man and bumanist, so fired by his idealism that few of his early associates could ever imagine the possibility of the far-reaching and permanent nature of his achievements. It is not au easy task to paint this picture with mere words.

"As for words," Mr. Presser used to say, "I can buy all the words in the English language in Webster's Dictionary for ten dollars. These words are the tools of thinkers; until they are employed to express thoughts they don't amount to much. They are like piles of bricks and building material-little good until the builder turns them into a house."

Family Origin

About 1826 Mr. Presser's ancestors left the little town of Ottweiler, in the Saar district, for the New World. The Saar Basin is a territory of seven hundred and thirty-seven square miles, north of Lorraine and west of the German Palatinate. Like Alsace and Lorraine it is one of the foremost centers of the iron, steel, glass, and pottery works in Europe. It was the seat of the court of Nassan-Saarbrücken. From 1793 to 1815 It was occupied by the French, when it was retaken by the Prussians, who held control to the end of the First World War, when for fifteen years it was governed by the League of Nations. In 1935 it reverted to Germany by a plebiscite. Its citizenry was a mixture of French and German, not concerned in the politics of either country, but by reason of its corridor position the Saar became the battleground for many internecine wars.

Theodore Presser (1848 - 1925) Educator - Publisher - Philanthropist A Centenary Biography

by James Francis Cooke

concerned with fighting, but more interested in the has not changed very greatly in its lengts for two great opportunities which this rich land presented. centuries. The Presser family belonged to a more mod-Theodore Presser was uncertain whether the name erate religions sect known as the Christian Brother-Presser was of German or of French origin (Pressé). hood, Morning prayers were the arbitrary rule, and His father and his grandfather spoke both languages. Christian Presser read passages from the Bible at the Mr. Presser himself taught French as well as music table at nearly every meal. Young Theodore was espeat the Ohio Northern Normal School. He was how- chily devoted to his stepmother, and in the notes he ever, in no sense a fluent linguist. Although he spent two student years in Germany his German was crude. He frequently called upon the writer, who has no German blood, to help him in conducting business transactions in German. Even before World War I he had a hatred and fear of German tyranny, equalled only by his love for the beautiful masterworks of German musical art and the "Gemüthlichkeit" of the wholesome German homes that he had known so well. His patriotic affection for America and his faith in Amer-

ican principles of living were unbounded.

A Perilous Voyage

perilous one. The ship was small and the passage was exceptionally stormy. According to family records, the pioneer father and mother were the only passengers on the vessel who were not terribly seasick. There were two daughters and three sons, one of whom, Christian inderstanding with those who were weak The was Presser, was Theodore's father. Christian was about twenty years of age when he arrived. The family expected to settle in the "Pennsylvania Dutch" section out sin among yon, let him cast the first stone." Howof southeastern Pennsylvania, where there were many ever, he never pardoned anyone who had taken admigrants from the Saar, the borderlands of France and Germany, the Palatinate, and from Switzerland. In some manner the family reached Pittsburgh passing he forgive or have dealings with an established llar. and Berks counties, where the Pennsylvania Germans now live.

ow nyce. In Presser family, when it enne to American the par-in extremely moderate circumstances. The father was ents living at 4 Pride Street, in the same house where Theodore was born on July 3, 1848. The house is no longer standing. The Presser family was very musical, Christian played the guitar. Several members of the family played the dulcimer. The family never possessed a piano or organ, although it coveted these instruments

Christian Presser married gentle little Caroline Dietz of Gettysburg, Peunsylvania. Her parents had been born in America. Theodore, born in 1848, was a healthy, lusty baby, and in his boyhood was extremely strong and vital. His mother died when he was two years old. When Theodore was eight years old, his father, Christian Tresser, married a second time. His wife, Frances Zirkil, was a native of Switzerland.

Religious Training

The Presser family, like many others who came to America at that period, were vigorous religious zealots. They were not, however, members of the severe, semiascetic sects like the Amish, the Mennonites, the German Baptist Brethren (the Dunkards), or the Schwenk-The people of the Saar were hard-working folk, not still cling persistently to a kind of vigorous piety that

"MUSIC STUDY EXALTS LIFE"

left with the writer he said :

"She was a woman of God-a sincere and devout Christlan continually poluting out passages in the Bible as a guide to me. She took as good care of me as any real mother. She was a plain-spoken, kind soul who made many friends. She was most self-sacrificing and a thoroughly good woman. I often wished that I might live a life on the same high plane as hers."

Notwithstanding his restricted religious upbringing. Theodore grew to become one of the most tolerant and open minded of men. In eighteen years of close association with him I never heard him make a vulgar re-The voyage of the Presser family to America was a with the exception of a time when he let a heavy hammer fail on his pet corn, which he greeted with n vociferous "Dama !" He would never permit religious discrimination in business. Although his personal moral standards were of the highest, he was klud and suspicions of scandal-mongers and hypocrites, often vantage of him or had broken falth with him. He

A Precocidus Lad

by trade in the glue business, and hls son Christlan followed him. However, the disagreeable and smelly job of making slue did not appeal to Theodore. He left school when he was twelve. The stepmother appealed to Christian to send the bright boy to Duff's Business College. In a letter to the writer Theodore Presser later wrote, "I was not interested merely in learning, but in doing. My hands and arms itched for activity. I was always irritated when I was forced to be idle. Someone gave me a verse of Longfellow which made a great impression upon me :

'Lives of great men all remind us We can make our lives sublime, And, departing, leave behind us Footprints on the sands of time."

"On the wall in Duff's Business College there was a quotation from Horace, which ran, 'He who mingles the useful with the agreeable carries away the prize. This saying gave me great inspiration, and after I decided to start THE ETCDE I resolved to carry lt upon the masthead and I did so for many years."

Young Theodore was very precocious.' At the age of thirteen he attempted to enlist in the Army and take part in the Civil War. He was rejected, of course, be-

cause of his youth. He then secured a job as "skimshape with a sledge upon an anvil. Again, after six mer" in a nail works given over to the war-time manumonths of arduous labor, together with the strain refacture of grape-shot cannon balls. The furnaces in sulting from his previous breakdown, he had a serious which the metal was heated were uncapped with a and protracted illness. roar. The worker then carried huge ladlefuls of whitehot liquid iron to the molds. A mold held twelve balls, each about the size of a baseball. The ladles themselves were as large as a tall top hat. It was the job of the Presser family saw factory, a friend, Frederic Lechner, "skimmer" boy-Theodore-to skim the impurities employed in a piano factory, called upon him and told from the incandescent metal. When the iron was him that there was an opportunity to secure a position poured into the mold it continued to roar and sputter to sell tickets for a coming visit of the Maurice Strafor two hours. There, in the terrific heat and din, Theokosch Opera Company. Maurice Strakosch was an able dore had his introduction to industry. He was so active musician, teacher, and impresario. He and his brother and hard-working that the boss used to exclaim, "Just Max conducted extensive operatic enterprises in Lonlook at the amount of work that boy has done !" He don, Paris, Rome, and America. He had studied at the held Theodore up as an example to the men workers. Vienna Conservatorium with Simon Sechter, who was Although he was fired by patriotic enthusiasm, Theoheld in such high esteem that Franz Schubert, in the dore had a deep-set detestation of war, with its death, last years of his life, strove to study with him to imdestruction, and waste. He did not like the idea of prove his theoretical technic. Sechter was also the working for a death machine when there was so much that was helpful and beautiful to do in life. In his later years he spent much time in the South and came to love and others. the country and its people very dearly. It filled him with remorse that he, by working in the foundry, had ever had anything to do with injuring his wonderful fellow-countrymen south of the Mason-Dixon line.

The work in the foundry proved too severe for a mere boy and he was compelled to give it up. Theodore's brother, William Henry, returning from the War, decided to go into the business of making saws. His branch of the family followed that pursuit for many decades, eventually moving to Saginaw, Michigan, in 1881 and founding the Michigau Saw Company. William Henry was anxious to have Theodore trained in the business, and entered him as an apprentice in Pittsburgh.

In the saw-making business, Theodore's job was to grasp the incandescent blades from the forge with tongs. These blades were then thrust into a vat of oil for tempering purposes. When withdrawn they were a very large one at that time.



THEODORE PRESSER'S BIRTHPLACE IN PITTSBURGH, PA. The building is now demolished.

IULY, 1948

badly twisted. Theodore had to hammer them into

An Exciting Experience

While convalescing from his onorous labors in the

teacher of Henselt, Bruckner, Vieuxtemps, Thalberg,

Strakosch was intimate with European conditions.

Coming to America, he taught in New York City for

some time. One of his pupils was his sister-in-law, the

Theodore Presser loved music, and he found in this

temporary position of ticket seller a new and exciting

interest. Not only did he handle the sale of the tickets

with great success, but he came in daily contact with

the renowned Strakosch himself, as well as many mem-

bers of the company, which included the popular favor-

te Minnie Hauk and the amiable Signor Del Puente.

The operas in the repertory of the company included

'Fra Diavolo," "Maritana," "Martha," "Lucia," "La

Traviata," "Il Trovatore," and others. Each per-

formance transported Theodore into another world.

The value of the tickets sold for this opera season was

\$12,500, not a very significant sum in these days, but

The ticket sale had been

ts valued assets the Oliver

C. C. Mellor was an able,

rocitals with his wife, a

also organist in the leading

Presbyterian Church of

Pittsburgh. He quickly rec-

ognized Theodore's love for

Mr. Mellor took a pa-

ternal interest in his new

protegé. In later life Theo-

dore often stated his opin-

ion of the importance of a

mentor or master for a

youth. He deplored the

passing of the system of

master and apprentice. He

feared that in the rise of

formalized and mass edu-

of responsibility.

world-famous prima donna, Adelina Patti.

Music and Culture



THEODORE PRESSER At the age of eighteen.

cation the students and workers would suffer a great loss. He was most enthusiastically in favor of a master who could and would take a loving interest in an eager and hard-working, gifted pupil or apprentice. He believed that, while class instruction had its advantages, t could never quite equal excellent private instruction. In this he showed his ideallsm, as private instruction is hypothecated upon a lofty ideal relationship between the teacher and the pupil.

Mr. Mellor insisted that only practical application for years could train a boy or a girl to become a rapid, accurate music clerk. To this end he established classes for clerks to help them develop skill in this field.

A Reverence For Wisdom

Theodore never forgot his debt to Mr. Mellor, who was one of the many revered mentors he met in his active youth and young manhood and to whom he attributed much of his later success. He often said, "I have learned far more from my fellow men than I ever learned in any educational institution. The college and conservatory are sometimes given too much credit. They are only the kindergartens of life itself. It is not until a lad is let loose in the greater world that he finds out what it is all about." Theodore had a great reverence for wisdom, learning, experience, and character. He had a high regard for elderly advisors, saying; "They have been through the battles of life and have earned the right to advise and counsel the younger generation. The most successful enterprise, whether it is a great nation or a great industry, is that which has listened to its eminent elder statesmen and patriarchs and followed their counsel." He felt very strongly that the experience of a man in advanced years with a brain filled with details and a knowledge of a business almost encyclopedic in character was an asset. He kept in his employ men who were past their eighties who preserved in their minds information that could not be readily found in books or card catalogs. He believed in travel and all kinds of life experiences in the development of character. One of his amusing

epigrams was "The rolling stone never gathers any moss, but it does get a beautiful polish. Who wants the moss?" He thought that brushing up against mentors was one of the best ways to get polish.

(Continued on Page 441)

After the passing of XP, Perser, the Theodory Presser Commany and the second se

Music in the Home

Radio Concert High Lights

by Alfred Lindsay Morgan

N the annals of radio, April 3, 1948 is a date always to be remembered. On that day, Arturo Toscanini concluded his tenth complete season with the NBC Symphony Orchestra with two memorable events that will be recognized in musical history as tributes to his memorable accomplishments and extraordinary vitality -the first, a presentation of Beethoven's Ninth Sym phony, as only the noted conductor can give, and the second, a first televised rendition of that great work This concert attracted as much public attention as any radio occurrence this past season and resulted in more than twenty thousand requests for tickets to the studio broadcast. It was a fitting climax to Toscanini's splendid decade of music-making on radio. A month later, the beloved Maestro sailed for Italy to conduct a memorial concert on the occasion of the centennial birthday of Arrigo Boito on June 10.

At the final New York Philharmonic-Symphony broadcast of the season (Sunday, April 18), another radio event of the year was the presentation of Beethoven's "Missa Solemnis," conducted by Bruno Walter. It was a performance, as one critic said, that ended the Philharmonic's radio series in "grandeur and eloquence." One of the memorable musical happenings of recent years, it paralleled Walter's searching reading of Bruckner's Ninth Symphony with The Philadelphia Orchestra in its broadcast of February 28. The imposing architecture of the "Missa Solemnis" makes it a work difficult to perform and also to broadcast. With the services of the Westminster Choir, Eleanor Steber, Nau Merriman, William Hain, and Lorenzo Alvary, Mr. Walter was able to project a performance distinguished for its exaltation and renunciation. In both the Beethoven Mass and the Bruckner Symphony, this venerable conductor fructified a lifetime of close association with the music in a searching interpreta tion that left an unforgettable impression on his radio listeners. It is music making like the above cited performance that places American radio in world leadership for its contributions to all music lovers.

The CBS Symphony, replacing the Philharmonic-Symphony Orchestra started its summer series of concorts with distinguished conductors and artists on April 25 Those who have followed the broadcasts hardly need to be reminded of their interest. Several contemporary American and British works have been played, giving listeners an opportunity to hear new aud unfamiliar music. One broadcast, that of May 16, was of considerable interest, not alone for the playing of new music but for the conducting of the Negro musician, Dean Dixon. Dixon was the 1948 winner of the Alice M. Ditson Fund award for conducting. His program included world premières of Wallingford Riegger's Third Symphony and Quincy Porter's Concerto for Viola and Orchestra (Paul Doktor, soloist), and Robert Ward's Second Symphony, previously given its first performance in Washington by the National Symphony Orchestra. The unusual character of Dixon's program was consistent with his efforts for many years to bring symphonic music to larger audiences. In the concert halls, Dixon's activities have been widely praised. His "Music for Millions" concerts gave free symphony programs to the low-income groups; his of Music in Philadelphia. Later, he studied conducting "Symphony at Midnight" in Town Hall, New York, last season permitted those unable to attend concerts in the regularly scheduled evening hours opportunity to hear the best music. Dixon has organized and conducted the Dean Dixon Symphony Society Orchestra and Choral Society, the League of Music Lovers Chamher Orchestra and the New York Chamber Orchestra

406



LOUIS KAUFMAN

As guest conductor with outstanding symphony organizations of the country, he has been heard at various times on the airways

Alfredo Antonini, who was conductor for the first five weeks of the summer series of the CBS Symphony returned for two concerts on June 27. On the latter date, his presentation of Vivaldi's The Seasons, with Louis Kaufman as solo violiuist, brought us some rare old music, performed as in the composer's time with solo violin, organ, and harpsichord. On July 18, the CBS Symphony will be replaced for eight weeks by the Hollywood Bowl Symphony Orchestra.º These latter concerts will be under the direction of Eugene Ormandy. permanent conductor of The Philadelphia Orchestra. Soloists for the California broadcasts had uot been announced at the time of writing.

Those who tuned in on the NBC broadcast of the Rachmaninoff Fund award on April 29 heard an exciting event. The winner-twenty-year-old Seymour Lip--was described as the recipient of "the biggest jackpot of recent years," at that Carnegie Hall concert. The young pianist was praised for having "style, feeling. and surprising breadth of maturity" (The New York Times) and for an extraordinary poise in one so youthful. The Detroit-horn Lipkin began his serions musical studies at the age of ten at The Curtis Institute with Koussevitzky at the Berkshire Music Center, and

RADIO

recently he has served as a conducting apprentice with a the Cleveland Symphony Orchestra. His winning of the award brought him a contract to record for RCA Victor Red Seal records and an advance royalty check of \$1 000. On May 17, the young artist was heard in his radio debut with The Telephone Hour, playing several compositions by Rachmaninoff and the finale of Mendelssohn's Concerto in G Minor with Donald Voorhees and the orchestra.

A new mnsical program, "Cities Service Band of America," heard on Fridays from S:00 to 8:30 P.M. EDT. National Broadcasting System, is a summer event paralleling similar concerts heard for long years throughont the nation in parks and oceanside pavillions. Paul Lavalle directs the band, which is formed of fortyeight top-notch band performers especially for Cities Service. A male quartet also participates in the program. The hand was recruited by Lavalle from among the finest brass and woodwind players in the country. and the conductor's ambition is to make it equal the famous Sousa band. In addition to sthring marches, the program will examine the concert and operatic repertoire for selections adaptable for band playing Each week a three-minute dramatic sequence will tell a story of America, relating to the music and history of the nation. It is said that more than two million, five hundred thonsand Americans play in bands throughout the country. Estimates place the number of bands at seventy thousand, many of which are made up of youthful players trained in high schools. A number of these hands and organizations will be saluted by Lavaile and his forty-eight-piece Band of America In the broadcasts. Sylvan Levin and his Contemporary Music series, heard Sundays from 1:30 to 2:00 P.M., EDT, Mutnal network, deserve high commendation for their music making. Such a concert as that on May 30 offers an example of Levin's nuusual program making. On that date, he chose the works of three composers who were soldiers in World War 11-a short overture by Ulysses Kay, the Adagio for Strings by Samuel Barber, and Dark of the Moon-a composition by Walter Hendl. associate conductor of the New York Philharmonic-

The broadcast, "Orchestras of the Nation," heard Saturdays from 3:00 to 4:00 P.M., EDT, National Broadcasting network, continues to bring us programs of considerable interest. We especially recall that of May 22 It emanated from the Eastman School at Rochester and featured its Symphony Orchestra under the direction of Dr. Howard Hanson, bringing ns, during the first half of the concert, works of student composers, and for the last half a performance of the Randall Thompson Symphony No. 1. Thompson, professor at Princeton University, has won many awards, including two Gaggenheim Fellowships. At present he is at work on a symphony commissioned by the Alice M. Ditson Fund.

Those Sunday morning "Coffee Concerts," heard from 8:30 to 9:00, EDT, American Brondcasting network, continue to feature intimate recitals of plano soloists and of chamber music ensembles. These broadcasts are among the finest of their kind on the airways, and Earl Wild, the pianist, deserves a wide vote of thanks from radio listeners for his participation in and arrangement of the programs.

Another ABC program worth following is "Piano Playhouse," heard on Saturdays from 3:00 to 3:30 P.M., EDT. Mr. Wild is active on this program which also features guest artists. Milton Cross is the commentator. Following "Plano Playhouse" comes the program of the ABC Symphony with Josef Stopak as conductor. These broadcasts are heard from 3:30 to 4:30 P.M. EDT and each presents a distinguished soloist.

For those who like light-hearted musical programs -one cannot say summer fare, for folks the year 'round like well-presented popular classics and show tuneswe recommend the "Family Hour," featuring the gifted baritone, Earl Wrightson, and guest soloists, Sundays from 6:00 to 6:30 P.M., EDT, Columbia network. The orchestra is directed by Dudley King, who has been on Al Goodman's arranging staff for the past five years. King will also be heard in the broadcasts as a member of a two-piano team featuring novelty keyboard arrangements. King and Wrightson say their show is intended always to be "light and festive"-the sort of thing to divert that Sunday afternoon, spent indoors or out.

"RELISHED BY THE BEST OF MEN"

"Fr' Instance." A Collection of Jokes and Humorons Stories compiled by Homer Rodeheaver. Pages, (5) (octavo size). Price, \$1.00. Puolisher, Rodcheaver Hall-Mack Company.

"A little humor now and then is relished by the best of men." Never mind who said that old saw first, it's sound gospel. Homer Rodeheaver, formerly trombonist and vocal leader in command of the music of the sensationally successful evangelistic services of the late Billy Sunday, has been heard by millions. Latterly he has become a publisher of music such as that which Billy Sunday used. He then began to conduct meetings with the same broad, human understanding as that of his former associate. Like all speakers, he found that a little wit and humor, designed to turn the minds of his gatherings away from the dour happenings of life. is always appreciated. A good, hearty laugh takes hold of an audience and breaks down resistance quicker than anything else. So, what does Homer do but get up a kind of book of four hundred and fifty jokes and humorous stories culled from his platform experience.

neutral," replied the mild tenor. "I don't side with

CHURCH LOYALTY-An English girl went to India und, at the first New Year's away from home, she wrote to her devout parents: "It is now very hot and I perspire a great deal, but you will be pleased to know that I am still a member of the Church of

GUEST: "Look here! llow long must I wait for the half portion of duck I ordered?' Walter : "Till some had portion of adder a black we can't go out and kill "Emergent Voice." By Kenneth N. Westerman, Mus. half a duck."

SWAYING SLIGHTLY, he halted in front of an enormous stuffed tarpon in a glass case. He stared at it for a minute or two in silence. Then he said : "The fella who caught-hie-that fish is a-hie-liar."

A joke is like au egg; it is at its best when it is fresh. Most of Mr. Rodeheaver's jokes seemed fresh to your reviewer. To some religious the book will be received with horror. The idea of ecclesiastical "gags," as the stage and the radio call jokes, will seem like a profane compromise. Yet the funmakers on the air pay tremendous salaries to the men who make a business of contriving humor for their scripts. We believe that anything that sends a shaft of light to the heart of some sorely troubled soul cannot fail to be pleasing in the sight of the Lord. So Homer, with his Brighten the Corner Where You Are, has atoned for thousands of lugubrious sermons which have contributed little to the happiness and the welfare of Man.

MUSICAL LITERARY GEMS

"A Caravan of Music Stories." By the World's Great Authors. Pages, 312. Price, \$3.50. Publisher, Frederick Fell, Iuc.

Readers of THE ETUDE will be surprised that it has been possible to make au anthology of twenty-six short stories about music by such authors as Thomas Mann, Ludwig Bemelmans, Beu Hecht, Langston Hughes, Anton Chekhov, William Saroyan, George Milbarn, Clarence Day, Leonid N. Andreiev, Bruno Frank, Robert P. Parsons, Dorothy Baker, Thomas Hardy, Marianne Hauser, James Joyce, Sholom Aleichem, Charles Cooke, David L. Cohn, and others. The editors of this very attractive group, Noah D. Fabricant and Heinz Warner, have accomplished an excellent piece of work. The stories are not about great musicians, but are

sketches of modern life in which there is a definite musical interest. It is amazing that so many fine short stories ou musical subjects, by famous and well known writers, have been written. Many of the stories are little masterpieces. Some are exceedingly entertaining. For instance, James Joyce's "A Mother" is alive with Irish wit ("The concert expired at ten.").

It is an admirable book for casual entertainment and should be especially valuable in the waiting rooms of teachers, for perusal by the students. Some of the

The Etude Music Lover's Bookshelf



Any book herd

by Meredith Cadman

gives a kind of foreign atmosphere to the text of storics

located in other lands. Some need a glossary, as, for

instance, Chekov's lugubrious "Rothschild's Fiddle."

We do not yet know the meaning of "feldscher" or

"Wachchch." The publisher makes a specialty of

NEW VOCAL EXPOSITIONS

B., A.B., M.A., Sc.D. Pages, 156. Price, \$5.00, Pub-

Dr. Westerman, a voice instructor with scientific

training, has carried out his investigations at the

splendidly equipped University of Michigan and has

produced a book which analyzes the vocal processes

in a very clear and accurate fashion. His chapters

upon Phonation, Resonation, Articulation, and the sup-

plementary excellent exercises in theory and sight

reading will be found by all voice teachers to be rich

WOMEN'S FIGHT FOR MUSIC

"Music and Women" by Sophie Drinker, Pages,

323. Price, \$5.00. Publisher, Coward-McCann, Inc.

Sophie Drinker has given us a book of rare insight,

built upon long experience and research, which has de-

veloped a philosophy new in its field. It is in no sense

a pasticio of biographies of musical women such as

those which one may find in any good musical encyclo-

pedia, but rather a deep and thought-provoking study

of women, from the most primitive times, in their rela-

tion to music and in their influence upon music. Indeed,

Mrs. Drinker's approach to the subject is not unlike

that of Dr. William Graham Sumner of Yale in his

famous "Folkways." that remarkable overture to a

sociology he never lived to write. Someone said of Sum-

per that he had "the gift of being erudite without being

dumb." His plan of collecting a baffling amount of

basic sociological evidence and adducing from this a

profound philosophy of life has charmed thousands of

readers. "Music and Women" is upon a still higher

spiritual and humanistic plane. It reveals the inner

psyche of the sex in secking to find expression in music.

The evolution of women and music, from that ex-

pressed in the second chapter, "Bringers of Life,"

through the chapters, "Workers and Dreamers," "Vic-

tims of Taboo," "The Queen and the Priestess," "The Lyric Poetess," "The Twilight of the Goddess," "The

Nun," "The Lady," "Priestess of Beauty" (The Ren-

naissance), "The Frima Donna," "The Camillae" (Girl

Acolytes)-all is given in a manuer that compels atten-

"MUSIC STUDY EXALTS LIFE"

anthologies and has published many fine ones.

lisher, Kenneth N. Westerman.

in didactic suggestion.

tion and reflection.

chort?" asked the new church member. "Absolutely translations are perhaps somewhat too literal, but that "Healing, religion and music are the three fields in experience to express herself and to serve her fellows. Unless women are trained in modern methods and equipped with the learning of the ages to be doctors and psychiatrists, able to advise girls in adolescence, in the period of sex relations, in childbirth, and at the threshold to middle age, women will never have the foundations for formulating the new faith, for developing the new rituals and enstons that will give spiritual integrity-the foundation of creative expression in music,"



Mrs. Drinker is the mother of five children. Her husband, Henry S. Driuker, is a distinguished Philadelphia attorney who has also made musicology a life work. Mrs. Drinker has lived a full musical life and for years has conducted choral groups of women in her home

"Music and Women" is a fine contribution to American musical scholarship. It is a relief from-much of the musical mediocrity to be found in many of the musical books of the day. The work is illustrated with In her concluding paragraphs, Mrs. Drinker says: rare illustrations appropriate to the text.

Music and Study

The Pianist's Page

by Dr. Guy Maier

Changing Seas-G. F. Broadhead, First the sea rolls

slowly and grandly, then it becomes placidly playful;

DANCE MOODS'

Starlight Dance-Edna Taylor. Slow, sensitive, rich-

Valse Debonnaire-N. Louise Wright. Intriguing

Ballet Mignon-James Frances Cooke. Dr. Cooke at

Katinka-Leopold W. Rovenger. A snappy, flashy

waltz themes in both hands. Fine for developing long,

his best in an exquisite "divertisement Parisien" with

and exotic tango. Girls will dote on it ; third year

any high school jiver; large hand span necessary;

September Sunset-Milo Stevens. A good first piece

Frost Fairles-Beren' 28 B. Bentley. Gently crackling

SLOW AND SINGING PIECES

waltz lullaby for young players : large notes,

Hushaby-J. J. Thomas. A lovely first year slow

Sweet Story-Ruth Libby. Soft chords and a tender

melody for very young pupils; end of first year; large

Sweet Sleep-Berenice B, Bentley. Another delicate.

By the Wigwam-William Scher. A slow, lonesome,

despairing melody. One of the best simple and unpre-

tentious pieces I've seen in a long time; early second

Chines at Parana-Olive Dungan. Slow, majestic

Chinese Scenc-William Scher. Although short, it

bells. Good for developing full, sonorous chords; sec-

contains a slow, easy "oriental" melody, a rapid dance-

"MUSIC STUDY EXALTS LIFE"

first year waltz with a lovely left-hand melody.

lilting gavotte. Girls will love it ; second year.

smooth, legato phrase lines; third year,

an attractive melody; third year.

ers and adults ; fourth year.

vear

fourth year

year

ond year.

smooth elbow-tip phrasing.

sensitive cradle song; second year

Noted Pianist and

Music Educator



New Teaching Materials

I am greatly impressed by the high standard of the new plano issues of all publishers this season. So many excellent compositions, technic, and recreation books textured : early third year, have been produced that teachers find themselves with an embarrassment of riches. Especially ontstanding among the new Presser and Ditson publications are these :

PIECES FOR BOYS

a haunting theme: third or fourth year. The Balloon Man - Everett Stevens, Excellent rhythmic patterns for a first year recital piece; large Polish dance for small hands; good fingers necessary; end of second year.

The Joy Ride-Frances Light. Another rollicking first year recital number.

Gypsy Carnival-Milo Stevens. An all-over-the-keyboard, short, brilliant piece for early second year. Drums from a Distance-Everett Stevens, Good drill looks and sounds much harder than it is; third or

in right hand eighth- and sixteenth-note patterns with fourth year. a drum bass; first year. Top Sergeant-Leopold W. Rovenger, A short snappy both blues and boogle wise, is guaranteed to "send"

first-year march Night Hike-Eric Steiner. The year's best chromatic

scale piece; A lively (and crawly !) march with extended chromatic figures for each hand; late second for the second year to get rid of vacation stiffness by Hand in Hand-J. J. Thomas. A short, festive march

in B-flat major, suitable for all occasions; good for frosted patterns in a file short recital scherzo; third girls, too; early third year.

Tumbling-Stanford King. Boys will like it because it will "make them feel so good" (relaxed, free) when they play it ; Early second year,

Wagon Trails-Ralph Milligan. To make the wheels move smoothly and cheerily along the trail requires good legato in the right hand. The left hand is a cluch; late first year

Searcorows in the Night-William Scher. An ideal "grotesque march" for Hallowe'en; easy, spooky, chromatic; second year.

SEA AND "WATER" PIECES

Waves of the Danube-Ivanovici-Carleton, A simple, very effective arrangement of a popular song; first

In a Swan Boat-Julia Smith. An easy, short barcarolle in 6-8 time; second year. Caribbean Moonlight-Vernon Lane, A short, attrac-

tive tango for 'teen agers ; third year.

good recital number for second year.

A Summer Idyl-N. Louise Wright. A unique lot A summer rugs recommended for poetic 'teen agers or adults; think

The Swan-Ella Ketterer. A graceful, dreamy left hand melody ; for developing rich, singing legato in both hand melody, for adolescents and adults; third year.

MISCELLANEOUS

The Strolling Harp Player-Milton Harding, Ar. ranged for two planos, four hauds by Louise Ogle, Alternate lightly sparkling and softly shimmering passages for each player; a lovely melody, too; au effective recital arrangement ; third year.

You Can Play the Piano-Ada Richter. This second volume for older beginners is even better than the first! Twenty-Four Short Studies-L. A. Wilmot. Delight. ful, useful, and musical ctudes (without octaves) covering many technical points. Excellent, too, for "interval" sight reading; second and third year

Etudes for Every Pianist-Maler. Elghteen studies from Heller, Czerny, Chopln, Liszt, and so forth, for third year to advanced grudes, with interesting and helpful "lessons," A technical "unst" for all students Childhood Days of Famous Compositis-Tschukow-

Sea Idyl-Opal Hayes, A flowing arpeggio study with sky-Coit and Bamptou. It is a pleasure in these days when cheapening the lives and music of great composers Moonlit Bayou-Walter O'Donnell, A beguiling inis everywhere practiced and accepted, to flud such uniner melody with rich outside chords ; for high schoolformly high standards as Lottie Elisworth Colt and Ruth Bampton have maintained in this series. This Legend of the Waters-Frank Grey. , A brilliantly latest issue on Tschalkowsky is a masterplece of good effective recital piece for large-handed adolescents: taste both in narrative and in music. The story does cortains a deep, rich melody with wide-snan broken not drip with mandlin sentimentality, there is no talk. chords in sixteenth note "perpetual motion"; fourth ing down to the youngsters, and all the music is well chosen and delightfully urranged. The six pieces make an especially attractive series for a recital interlude. Song of the Swing-Frances Light, A smooth easy Be sure to be on the look-out for Dr. Cooke's book on "How to Memorize Music"-out soon. It's a honey! Danzetta-Flora Eichhorn, A short, unnsual, gay,

On Interpretation

Recently a student played a Brahms Intermezzo for me. When I criticized it severely she confessed that she was rather mixed up about it. After her own teacher (a well-known plaulst) had given her his "interpretation," her student friends had shown her what their teachers (also well-known plaulsts) had said about it her confusion was thrice confounded.

Then I asked her, "Has anyone told you what In Sash and Sombrero-Milo Stevens, A langorous Brahms said about the Intermezzo? Have you yourself gone directly to the creative source of the music. Dance of the Leprechauns-Walter O'Donnell, Au Johannes Brahms? Without looking at the music, exciting, unusual, and very effective recital piece which can you give me Brahms' explicit directions at the beginning as to its tempo and mood? How many of Brahms' own interpretative markings can you rement-Sophisticated Sophic-Ralph Federer. "Sophie." ber ?" . . . The answers to these questions were blanks . No further comment necessary !

Two-Piano Teams

Most piano ensemble teams are consumed with the ambitiou to sound as one instrument to play, feel, and even look allke. This is a mistake. It is also one reason why two-plano recitals become deadly bores after the first fifteen minutes. Two planos should als most never sound like one piano. The two instruments, the players' temperaments, physical approaches, andstyles merge to create a new medium, an orchestra of plano tone infinitely enriched in resources of quantity and quality

The interpretation of the music must always remain a matter of give-and-take, with both players pooling their individual qualities toward the satisfactory interpretation of the music in hand. Of course each sublimates personal biases and desires for a unlied interpretation, but this need by no means result in the slick, frictionless performances often heard from even well known teams.

It is quite possible for temperaments to merge with out submerging. The pianists must jealously guard their opposing qualities of technic and feeling, for these strike the sparks which kludle the flame of stimulating confains a slow, easy orientia messay, a rupor fance-like second part, and a brilliant ending. Extremely oncerts are at best fame and chilling affairs. ensemble playing. Without these sparks, two-piauo



ROSAMOND TANNER, CONCERT ORGANIST A graduate of the Eastman School of Music. Miss Tanner is organist at The Manhattan Savings Bank, where she plays the Hammond Organ. She also has been organist of successful radio hours.

TRIP to the bank, for most of us, is as routine a A duty as a visit to the dentist. Any emotion we may have about it is usually a negative one. accompanied possibly by a shudder.

Not so, however, for the average depositor in the Yorkville branch of The Manhattan Savings Bank in New York. Ask him how he feels about entering the vaulted marble structure' and he'll answer in terms that add np clearly to, "Comfortable and relaxed." His friendly reply is due largely to the progressive insight of the President of the five-branch institution, Mr. Willard K. Denton, and in part to the sensitive talent of a young organist named Rosamond Tanner.

For several years the bank, along with many business establishments, had been using "canned" musical programs to drown out shrill and discordant sounds, to soothe and hearten everyone within earshot. But more and more, Mr. Denton and his associates became aware of the inadequacy of this sort of music for their special purpose-that of humanizing the bank, making it a pleasant neighborhood rendezvons. Some of the selections were blatant boogie-woogie and jive, plainly inappropriate, if not embarrassing, to the bank. Brother, Can You Spare a Dime? didn't fit so well, either! And occasionally a tune like Somebody Stole My Gal, slipped in among the lilting waltzes and ballets, proved actually irritating to depositors and personnel.

An experiment seemed to be in order. Instead of the inflexible, impersonal programs of music now being offered, how about "short order" specials served while you wait? Since music is a way of talking, why can't the bank use it to say nice things to the people under its roof? Brief under-the-window contacts do not permit the bank's representatives to win friends easily. There's no time to say, "Don't let our stone walls and iron bars scare you. There's no need to walk on tiptoe and whisper. This is your bank and we're glad you're here," That's tea-party talk. Maybe the idea can be imparted through music. . . . That's how the reasoning ran.

The Experiment Begins

So, the officers decided to pioneer with "live" music to take up where the transcriptions left off in the cementing of goodwill and understanding between the bank and its public. There would be request numbers, community favorites, selections with the right appeal at the right time. The Yorkville branch was selected as the "laboratory" because it stands in one of the singingest, dancingest, and most sentimental sections of the city. Its residents retain strong nostalgic ties with the Old World.

Bank Notes and Music Notes

How An Organist Has Contributed to the Atmosphere of the Counting House

by Alma Denny

installed for this purpose on a year-'round basis. It was placed on a small balcony above the entrance, against a backdrop of rich maroon draperies and fresh potted palms. Then Miss Tanner, who plays at the St. Regis Hotel and at private musicales, was engaged to e musical spokesman for the management. The choice of programs, based upon local preferences, was left to her imagination and good taste. Only one taboo: no arroom music!

That was in the Spring of 1946. Since then, the experiment has grown into a permanent feature, and ther banks are making inquiries into the organ marbot Testimony from all sides is very much pro, possibly because Rosamond has a song for everybody. A poolkkeeper crosses the floor and is astonished to hear Happy Birthday floating towards her. If sudden raindrops begin to patter outside, there's Rosamond countering with Look for the Silver Lining. She glimpses a depositor she knows, a tired shopkeeper from Second

A new Hammond organ was purchased, the first ever Avenue, and watches his face light up as she fills the air with snatches of a familiar folk melody

"While we cannot attribute our lively business and good human relations to any one thing," says a vicepresident of the bank, "we know that everyone enjoys the organ music and that it has been a worth while innovation. Anything which makes coming here an agreeable experience is bound to be good business."

Various Tastes

By now Rosamond knows the pet pieces of the employees as well as of many of the depositors. Some of the latter walk upstairs to the balcony to ask for a favorite number or to express their appreciation for one they especially enjoyed. Others transmit their preferences through one of the service men on the floor. Up there on her perch, Rosamond looks like a benevo-

lent Jove hurling sunbeams and sound waves where they'll do some good. Her tones are unobtrusive, yet pervasive enough to get under (Continued on Page 446)



NEW YORK'S MANHATTAN SAVINGS BANK Eighty-sixth Street Branch. The organ is in the gallery over the entrance. Music is said to be enormously appreciated by the customers.

Music and Study

That Liszt Cadenza!

How to Study the Cadenza from Liszt's Liebestraum No. 3

by Mary E. Mc Vey

Probably the most frequently played cadenza of the advancing student is that discussed -EDITOR'S NOTE. in this article.

popular Liebestraum No. 3 by Liszt grow dis-last two. couraged over the apparent difficulties of the cadenzas. Careful analysis of the harmonic structure of each cadeuza and a study of the melodic patterns based upon it will facilitate both the memorizing and tions for purposes of analysis and memorizing. the technical mastery of these brilliant passages. Each process indicated below should be repeated a number

The First Cadenza

The nattern of the first cadenza consists of alternating Subdominant and Dominant triads of A-flat minor.

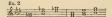




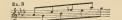
Practice these triads

'410

of times.



Notice their arrangement in the cadenza. (Consider the right and left hand parts together for memorizing purposes.) The "triple" melody line is an interesting feature; alternate melody notes of each voice, ascending and descending, form the Subdominant triad; the others, the Dominant triad. In other words, the pattern of chords in this cadenza is melodic as well as harmonic



Play all the Subdominant triads in the passage; then play all the Dominant triads. Notice that the roots are omitted in the first two triads. Play the alternating Subdominant and Dominant triads of the first section of the cadenza. As soon as the triads have been memor- sion of major thirds and the latter a descending proized in the proper sequence, play the lowest note of each, except the first two, with the left hand.

While the ascending pattern is a simple arrangemeut of alternating triads in various positions, the descending pattern is as simple, except that first Subdominant and Dominant triads in each progression of case, on the upper note:



ANY piano students who would like to learn the six alternating triads are always a repetition of the The Second Cadenza

The second cadenza should be divided into four sec-





The right hand part of the first section consists entirely of major thirds, except for two diminished fourths which on the keyboard are the same as major thirds



The left hand part consists of minor thirds, except for seven augmented seconds which on the keyboard are the same as minor thirds.

6152.5

Therefore, consider the former a descending progresgression of minor thirds.

This section can be further simplified by considering the melodic pattern of both the right and left hands as "double" chromatic scales. Play chromatic scales as indicated in the following example, starting in each

"MUSIC STUDY EXALTS LIFF"

Now, play sections "a" and "b" together as a "double" chromatic scale, using both hands if you wish. Notice the major thirds and remember that every key, black or white, is played. Play the double chromatic scale with the right hand alone, alternating the second and fourth fingers with the first and third, except when two white keys come together. In such case, it is better to use the first and third fingers twice in succession. With the left hand, play sections "c" and "d" as a double chromatic scale in minor thirds. Never skip a key black or white! Alternate the fourth and second fingers and the fourth and first, using the latter combination twice, when two white keys come together.

Practice the whole section with hands together. playing harmonic major thirds with the right hand and harmonic minor thirds with the left. When sure of the notes and fingering, practice melodically, hands separate and together.

The second section of this cadenza is based upon the Dominant Ninth chord of A-flat major.



Practice and memorize these five tone chords:

Ex.10

Note the E-flat in 1, the D Natural in 2 and 3, and the E Natural in 4. With the left hand, play

before 2, and play

Ex. 12 2 -----

before 3 and 4, respectively. Practice the whole section melodically. Note that 1 descends, while 2, 3, and 4 ascend.

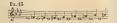
The pattern of Section Three starts with the last two notes of the preceding section and is based upon the same Dominant Ninth chord, each note of which is preceded by an appogglatura. For mastery, practice the chords formed with the appoggiatura notes.



Play the lowest note with the left hand. Now, play melodically, using each note of the broken chord as an appoggiatura to the key above, black or white,

Play the two lowest notes in each octave with the left hand

Section Four begins with a repetition of the first two notes of the preceding pattern, and uses D as an apoggiatura to a chromatic scale patteru built upon E-flat



Liszt's Liebestraum No. 3 is a universal favorite. Mastery of the cadenzas in this easy way not only will enable the piano student to add this well-loved composition to his repertoire but will guide him in the analysis and mastery of similar chromatic, harmonic, and melodic patterns in the cadenzas of other brilliant numbers he would like to play.



A Conference with

Blanche Thebom

Distinguished American Mezzo-Soprano A Leading Artist,"The Metropolitan Opera Association

SECURED EXPRESSLY FOR THE ETUDE BY ALLISON PAGET

and clatter; I had to depend on myself to give satis-Within the brief space of five years, Blanche Thebom has as-serted herself as an artist of distinction whose performances are hailed for their intelligence and musical sensitivity as well faction "I am not suggesting that a responsible business job is a short cut to a singing career-but I am earnestly as for their vocal excellence. Miss Thebom's "success story is as unusual as her work. Born in Canton, Ohio, of Swedish convinced that somewhere along the line of preparation, is as unusual as her work. Born in Canton, Ohio, of Swedish background, she sang for the sheer love of singing, but had no formal training. She gethered what she could from choir and church singing, read TRIE Erute, and regarded it all as a delightful pastime, as her serious ambition was to go to college and become a teacher. Financial conditions at home made college impossible, however, and she attended business school. After a brief period of substitute work, she obtained a regular position in a large manufacturing concern owned by the Gibbs family, in Canton. In 1938, her Swedish-born parents decided namily, in varion: in 1938, her svedish-born parents decided to return home, and young Blanche accompanied them. Aboard their ship, the Kungsholm, the girl sang for the ves-sel's Director of Music, which was to take part in the daily afternoon concert. After a fer participant to take part in the daily afternoon concert. After a fer participant to the part in the state of the state of the state of the participant of the state of the state of the state of the participant of the participant to the state of the state of the participant of the participant of the state of the state of the state of the participant of the state of the state of the state of the state of the participant of the state of the gentleman with graying hair, who, she learned to her surprise genifeman with graying hair, who, she learned to her supplise, was Kosti Vehanen, formerly accompanis for Marian Ander-son, Mr. Vehanen gave her a more searching audition, and wrote down his opinion of ther potentialities. She returned to the United States, hoping to find sponsors for her musical fraining, and found them in the Gibbs family, who had employed her as secretary. She began her studies, in New York,

in 1939 and, two years later, was given a contract by S. Hurok. After three years of concertizing on the road, Miss Thebom

made her New York début in a Town Hall recital and, shortly

after, was engaged for the Metropolitan Opera. In the follow-ing conference, Blanche Thebom tells of the disciplines that

contributed to her astonishing career. -EDITOR'S NOTE.

HE great problem of the young singer is not so much one of vocal training as one of integrating vocal training with a mastery of other skills which, at first glance, seem to have nothing whatever to do with the act of singing. Complete vocal preparation is more a discipline of mind than of physical forces, The average young singer dreams of going to school, entering a music studio or couservatory, and perfecting himself through years of concentration on vocal work alone. And when these years of study are over, he often finds himself bewildered by the harsh realities of a world that does not function in terms of the vocal cords. Then, suddenly, he must snatch at other matters to which he may have given but little thought in the happy days of study-and-practice. He must learn how to work under any and all conditions-he must learn earnest responsibility-he must learn to discipline himself to meet the requirements of other people. In a word, he must learn to control himself, which is not so stimulating as controlling his tones! I firmly believe that my own progress was greatly assisted by the fact that I had already won a measure of self-discipline through the very earnest business of making my living. My business

duties were exacting. The member of the firm whom I served took care of estate and financial matters, as well as regular commercial details, and the various reports and calculations demanded closest precision. I had to assume responsibility; I had to concentrate on my work, whether the room was quiet or full of talk

JULY, 1948

BLANCHE THEBOM AS GIULETTA IN "LES CONTES D'HOFFMANN"

he can find it in the whole-heartedness of his own ambi-

tions, so much the better; but find it he must. The fact

that I had to earn my living was an enormous advan-

"Good performance is never built by sluging alone-

one takes for granted that a singer knows his vocal

VOICE

tage to me



BLANCHE THEBOM

craftsmanship (or should know it). What makes performance vital and moving is the freedom, the ease, the perfect control that conquers personal fears, 'nerves,' and tensions, and allows the singer to project what he has to say lato the hearts and minds of his hearers. That is something rather different from mere vocal projection, important as vocal projection is. It is something that only complete control of self can achieve. Let me offer an instance of the non-vocal emergencies a young singer can meet !

"I made my Metropolitan Opera debut as Fricka in 'Die Walküre' (December 1944). The performance assigued me was not the season's first 'Walkure' and so it happened that the singer who sang that first performance did the official rehearsing (on the stage, with orchestra, and with the company ensemble). I had only private plano rehearsals. Indeed. I had not even seen the stageset, except as an auditor in the auditorium. From my seat, however, I watched closely; calculated stage distances, and memorized the ramp on which Fricka makes her first appearauce. My costume included an enormous and heavy cape, and I planned some fine gestures with it as I stood on that ramp. Well, the great night came. The music was in full swing, the Ho-Yo-To-Ho! had beeu sung, and out I came-for my debut. Only as I walked along that ramp did I realize, to my horror, that it was entirely different from the way it had looksd from the auditorium. The great space I had 'memorized'

was only a few feet. My carefully studied gestures the young singer must find the discipline, the seriouswould have crashed against the scenery and landed it ness, and the flexibility which such training gives. If on the head of the prompter in his box. And the orchestra was playing and the conductor was giving me my cue. All in a split second of time, I had to revise completely my mental picture of Fricka's deportment! It was a critical moment in which to go to pleces. It is no credit to me that I did not; the credit belongs to the years of necessary self-discipline that had made it second nature to me to act quickly and stand up to responsibility. Without such a background, I could easily have been lost-but I wasn't, and the debut, I am happy to say, came off well. "If I have dwelt on these (Continued on Page 442)

Opera Press Bureau

Playing Around With the Pentatonic Scale

R ECENTLY a young player of popular music said to me: "Smprising how much you learn by being bored. I get tired of the same old thing, so I try something new. As a result, I discover some possibility I hadn't known about," And he illustrated with a chord progression on the piano which very neatly took the place of a more conventional one. Here is an attitude which can be heartily recommended to all students, also a cue for harmony teachers. Why can't we teach harmony pretty much as the natural musician teaches himself? To illustrate:

Teddy Wilson, widely known and admired in the field of jazz improvisation, tells me that at some point in the dim and distant past, the "boys in the hand" got tired of this



and instead, did this:



The added sixth brought a little novelty and a certain haunting, nostalgic quality to the last chord, and did not seriously alter its cadential effect. Tiring of this, they then went a step further and added the second :



As a result, we had, and still have in the popular music of the day, final chords which include a series of fourths, beginning on the third of the chord and running up to the fifth, or even higher, to the root, an octave and a sixth above :



Note that two and six have also been added to the seventh chord preceding the final chord. The major second and sixth (counting up from the root) may be added to many chords. If the student is "bored" with simple chords, he might experiment with this means of enriching simple harmony.

Note also the use of the open triad and the open seventh chord in the left hand, and the wide dispersal of the tones in the right hand. This brings sonority and fullness. Such spacing, or distribution of the sounds, is a matter of ceaseless experiment among jazz



musicians. The student will find it beneficial, both technically and musically, to practice the open posi-

412

by Richard McClanahan



RICHARD McCLANAHAN

Mr. McClanahan is one of New York's outstanding teachers of piano. He is a pupil of Martin Krouse, Percy Grainger, Marguerite Melville-Liszniewska, Harold Bauer, and Tobias Matthay.-EDITOR'S NOTE.

tions of triads and seventh chords; and in both hands, not just the left. For instance: Take any triad first play it in close position, next leave out the second note from the bottom, and place it at the top (Ex. 5), Roll the open triad, if necessary. With a Dominant This distribution of the sounds is better than the other Seventh chord :

Ex. 6 9: 4

Do likewise for Diminished Seventh chords, and while we are at it, let the student remember that if any tone of a Diminished Seventh is lowered a half step, a Dominant Seventh is the result.

To refer again to a series of fourths, if one has a keen sense of tonality, fourths may seem very musical and expressive, for they may be felt as dissonances resolving, or about to resolve :



When Mel Powell, the brilliant young Jazz planist. was studying with me, I remember assigning him the first exercise in Tobias Matthay's "Four Daily Exerclses for the Advanced Pianist." The exercise is based upon these notes :

"MUSIC STUDY EXALTS LIFE"

Invariably, whenever he played it for me the fourths intrigued his ear and started him to improvising. We are told that when, at the beginning of her practice, Clara Schumann played her scales and exercises, they always led her into improvisation. This is the proper experimental attitude, and incidentally, it helps one to escape the boredom which the routine and familiar always tend to induce. There is another point which may be made in

connection with "the added sixth": When we add "A" to the U triad, we can consider the result to be the first inversion of a "secondary seventh" Such Seventh chords have a quite different feeling from Dominant Seventh chords- they are not so strong and compelling. This difference may be illustrated thus:



Listen to the rate at which the held-note in the left hand diminishes, and pluy the last chord softly enough to blend in with it at that point. The stronger feeling of the Dominant Seventh will be apparent.

To many of my readers this series will suggest Irving Berlin's song, White Christmas. Note that in his version, he leaves the Fifth out of the right hand part and places it beneath, in the left hand:



one, being fuller and more satisfying to the ear. The term "Added Sixth" is sometimes applied to the top note of the second chord in the following version of the Plagal Cadence :



It is really a passing-tone between C of the first chord and E of the last. Rachmaninoff has a trick version of this:



(Ab really functions as G# in the last measure) He gives our harmonic seuse quite a twist, for he makes the Sixth into a Seventh,-a' Dominant Seventh, and instead of going to C major, as expected, we find our selves in the Relative Minor. (See his Prelude in GS minor, Op. 32, No. 12.)

As a final point in discussing Six and Two, it probably should be pointed out that the added Second may be thought of as the Ninth.

If we assemble the notes we have been discussing into close position, we have CDEGA-the Pentatonic Scale, and a most useful formula for improvising. Our jazz friends like to put this into a little run, or cadenza. "which suggests both scale and chord" (I am again quoting Teddy Wilson). In its simplest form, the run would appear as follows: (Continued on Page 456)

HERE are thousands of young clarinetists in our elementary and high schools, and among these thousands there are many who play with near professional perfection. There are many more times this number who show very little evidence of having been exposed to even the barest rudiments of correct clarinet playing. It is necessary to make allowances for individual differences in innate musical ability and adaptability to the instrument when trying to account for such wide differences in achievement; but after this has been done, these differences are still so great that one is forced to the conclusion that it is the guidance these students have received which is the prime reason for the wide differences in achievement.

This, then, is the reason for writing one more article on a subject which has been treated many times previously. There has been a "crusade" in past years to raise the standards of percussion playing by increasing the competence of teachers. There is now in progress another crusade to increase interest in playing stringed instruments. There is plenty of interest in playing the clarinet, but we certainly do need to launch a crusade for better clarinet playing through the only logical means of achieving it, improved teaching technics.

petition-festivals if you prefer), a prospective teacher (a clarinetist) who had just heard one of the bands asked, "Why do those clarinets sound like kazoos?" His description was a good one, and his question brought up a problem which must, of necessity, be at the root of our troubles. The teacher of the band in question was a good teacher in one sense; he had achieved what he wanted, inasmuch as the entire section played with this type of tone. He had actively set out to satisfy a certain tonal concept and had been very successful in so doing. The unfortunate result, of course, was that his concept of how the clarinet should sound was

faulty This, then, is our first point: The teacher must develop a correct concept of the tone quality he expects his students to produce. He should constantly check this concept against the quality produced by players of recognized competence. He also must be con- lem of working over a reed vinced that basically the clarinet should produce a tone until it will respond propwith the same characteristic quality regardless of who erly throughout the entire is playing it. There always will be great variations due to individual differences and maturity, but from the first few lessons on, the tone produced should be recognizable as tone produced by a clarinet. The teacher who has a double standard for tone quality produced by young amateurs and professionals is doing both himself and his students a disservice, especially when such a double standard permits school clarinetists to play with a tone which cannot be recognized as coming from

It would be a great help if every teacher could produce a good clarinet tone so that the correct concept, of which we are speaking, could be transferred to the student. In fact, it would hardly seem unreasonable to require a man who is going to spend a lifetime teaching bands to study and practice clarinet, which, in many respects, is the most important instrument in the symphonic band, long enough to be able to demonstrate good tone quality. But a demonstration is not an absolute necessity, as teachers who handle all instruments have time and again proved that they can develop satisfactory tone quality in their students, even though it may take a little longer.

Equipment

The teacher who has developed a correct concept of clarinet tone quality will select equipment for his students which will enable them to produce the desired

The two articles of equipment which have the most important bearing on tone production are the reed and the mouthpiece. The clarinet itself will, of course, have the last word in this matter, but since this is such an expensive piece of equipment that the teacher cannot make changes readily, this factor will be disregarded. On the other hand, he can usually control the type of

mouthpiece and reed used by his students. At a clarinet clinic for high school students at the University of Missouri a few years ago, it was found that, out of sixty players present, forty were using

The Foundations of **Clarinet Tone Quality**

by Paul Van Bodegraven Associate Professor of Music Education University of Missouri

After one of the recent Missouri music contests (com- reeds that were too stiff. At least the sound produced of the lower lip over the teeth, thus permitting the reed was characteristic of a reed that was too stiff, and the to rest on a soggy portion of the lip, which resulted in a tone that lacked brilliance. Only a small part of the immediate improvement could have been made by hav- red portion of the lip should cover the teeth which, in ing these players use softer reeds. The reason that so cases of average-sized lips, will permit the teacher to

mouth, where they can be used to help control the

The second fault was ln playing with a wrinkled lustration). In fact, "point become stronger and the cushion firmer, the tone

playing, it is necessary to develop the idea of the proper contact between lips and reed. If the reed is not placed far enough in the mouth, a thin tone will result, while if it is placed in too far, a squeak will result; so it is best to play just a little short of the "squeak spot." The reed must rest firmly on the lower lip and failure to do

The lay of the mouth-POINT THE CHIN FOR GOOD CLARINET piece will govern the selection of a reed, since a reed TONE

that is proper for a medium lay will not be satisfactory on another type. Generally speaking, a standard make mouthpiece with a medium French lay is preferred by most players. Variations from this type will call for softer or stiffer reeds and will result in a different tone quality. In any event, the combination of mouthpiece and reed must be capable of producing a free, resonant tone. Once again, the best way to test this is for the teacher to be able to play well enough to test it himself. Otherwise, he must depend upon brand names and facing markings.

result was an airy tone that lacked resonance. Some

easier to produce the high

tones with an undeveloped

embouchure. A reed that is

too stiff will often produce a fairly clear tone in the up-

per register but will hardly

produce a sound on pitches

these lower tones that is

built the foundation for

good quality and coutrol of

all upper tones. The prob-

range of the instrument is

too involved for an article

of this length, but is some-

thing which all teachers

should understand. Once

the student has developed

the proper concept of the

type of tone he is expected

to produce, he will be able

to take over the job of se-

lecting and altering reeds.

He is not likely to reach

this stage of development

without competent guid-

ance

elow Middle-C. It is on

Embouchure

At the same clinic previously mentioned, it was found that the majority of the players had poorly formed embouchures. The first fault was in drawing too much

BAND and **ORCHESTRA** Edited by William D. Revelli

many players use reeds that are too stiff is that it is see part of the red of the lip. Thus the muscles of the lip will be outside the

chin, which generally results in soggy lip muscles and creates a pillow for the reed to rest on, rather than a firm cushion. The chin should be smooth and active from the lip to the point of the chin. (See Ilthe chin" is a good phrase to use. As the lip muscles will gain in brilliance. In the early stages of

this results in a flat, uncontrolled tone so common to beginners. The correct pressure can be seen by pressing down on the barrel joint (see illustration) and up on the right hand thumb until the proper pitch and tone quality are obtained. As soon as the teacher removes the pressure from these two spots the tone will drop immediately, but the student will have heard and felt the desired result and usually will then make the necessary change in pressure. An effective way to check pressure is by using only the mouthpiece and barrel joint. This will produce a definite pitch, usually between F-sharp and G-sharp, when the correct pres-

sure is being used. Some of this early pressure is often obtained from the jaw, and this needs to be corrected as players ad-

vance. Jaw pressure leads to pinching and sharp playing if used in excess. As the emhouchure develops in strength and the lip is held more firmly against the jaw and teeth, thus forming an increasingly firm cushion for the rced, the player should be encouraged to draw back on the jaw, (Continued on Page 449)



Music and Study

by Upton Sinclair

Relatively few people know that the distinguished American author. Upton Sinclair, at one time contemplated becoming a musician and studied with the outstanding American composer, Edward MacDowell. In The American Mercury for January 1926 Mr. Sinclair published an excellent article upon MacDowell which we now have the privilege of reprinting through the courtesy of The American Mercury and the author. -EDITOR'S NOTE

the progress of the MacDowell Colony, and asking for help at the task of raising an endowment for it. Enclosed in the letter was a photograph of the little cabin in the New Hampshire forest where the loveliest of MacDowell's compositions had their birth. Twentyseven years had passed since I last saw that picture, held in the composer's own hands. Memory is a tricky thing; we can never tell what slight detail may serve as a key to open its vaults. All day I found myself thinking about MacDowell, and in the evening, instead of falling asleep, I was talking with him. I was surprised to find how many of his words came back to me. as vivid and as fresh as if he were just uttering, them. So many others have come to love MacDowell in the course of the years that it seemed to me it would be worth while to set down his remembered phrases. Many of them may seem trivial, but they are at least authentic, they are his own words, and each contributes something to that roundness of outline which distinguishes an actual object from a drawing.

When I first heard of Edward MacDowell, I was a poor student, sixteeu years old, liviug iu a top-story room in a lodging-house in New York. There were two other students in the house, one the son of the widow who kept it. He was a musician, a poet, a religious mystic, and sad to relate, something of a sloven. I recall the windowless cubby-hole in which the otherstudent and I sat and laughed at the poetic eccentrici- in those days.

ZESTERDAY the postman brought me a letter from ties of Stephen Crane, and listened while the young the widow of Edward MacDowell, telling me about piano genius played his music, and explained what he thought it meant

This youth wrote to Edward MacDowell, and was invited to call, and came home with the rapturous tldings that the great composer considered him to have remarkable talent, and had offered him free intruction. Thereafter, as you may believe, there was a great deal of MacDowell in our conversation, and a great deal of MacDowell music from the elderly piano. One of the first reports I remembered vividly: the great composer had instructed his new pupil to get his hair cut and to wash his neck. "The day of long hnired and greasy musiciaus is past, Mr. ----." Since the young man was soon to become a successful church organist, we may believe that this lesson was in order !

A year or two later I was graduated from the College of the City of New York, and went up to Columbia University, and registered as a special studeat, with the intention of acquiring all the culture there was in sight. There were two courses in general music, one I remember, were especially sensitive. He had some elementary and the other advanced; they were given by MacDowell and an assistant. I took them both in help marking faces at things he did not like-musler successive years, so during those two years I spent one or two hours each week in the presence of the composer. There were, I think, not more than a dozen students in the class. I remember times when there him. were only six or eight present-which gives you an He differed from most musicians whom I have size



UPTON SINCLAIR

416

"MUSIC STUDY EXALTS LIFE"



PORTRAIT OF EDWARD MacDOWELL

difficulty in restraining his gestures, and he could not sounds, and also words. There were words that affected him as physical pain, he said, and cited the word "nostrils," and showed with a face how much it has

tdea of how much Columbia University valued genius met in being a man of wide general culture. He had rend good literature and talked wisely about books. I

Edward MacDowell was got the Impression that he was something of a rebein the first man of genins I his political thinking, but I cannot recall a slugle sehad ever met. I was go- cific saying apon this subject. But he was certainly a ing in for that business friend of every freedom, and of every beautiful and myself, or thought I was, generous impulse. He inted pretense and formalism. so I lost nothing about and all things which repress the free creative spirit. him; I watched his ap-I recall just two of his literary judgments. I has pearance, his mannerisms, been rending Balzac, and got tired of him. I said that his every gesture. I lis- when you once got to know that world of sordid avaries tened to every word he and corruption, you had had enough of it. And Mac said and thought it over Dowell said, "You are right. I can't read Balzae." The other judgment was upon a novel of Hamlin Garland He was a maa of strikthe title of which I have forgotten. I have the impresing appearance, in spite of ' sion that MacDowell knew Garland personally, and his best efforts to avoid spoke with sympathy of his Single Tax activities, and of it. He was robust and his courageous realism. The novel in question had to do solidly built, and his with a man of the Rocky Mountain trails, and how be monsiache did its best to went to England and defied the aristocracy in their make him look like a Viking, but the latter part was unreal. MacDowell said, "I eye-brows also wated to eye-brows also wated to enalt see how he could write such stuff; and when isee have been an old style him, I shall tell him so. If a man like that went th Eagland, and was introduced into social life, he would musician with a mop of be so scared he wouldn't know which way to turk with red; but he kept it I would not say that Edward MacDowell was a sne carefully trimmed, 'and cessful teacher after the university pattern. He was was extremely neat in his dress trying in car now be acquired through correspondence courses. to look like an American how to set about it. We began obediently with prime banker. He had an av pressive face, and his lips, Palestrina, and it was all (Continued on Page 444) THE amount of misleading information peddled by violinists and teachers about their chosen instrument is amazing. Most of these busy people have never gone into a first-class violin repair shop to study and discuss the construction, repair, and tonal features of the violin. They are too busy to bother with such details; they just play the violin or teach it. Yet, when a pupil comes to buy a violin or to have repair work done, these same busy teachers and violinists suddenly become "experts" about violins and solemnly issue the most profound opinions as to what must be done in the matter of buying the student a violin or in getting the student's instrument repaired. Listening to their advice is often about as sensible as it would be to call in the violin repair man and have him finger the last movement of the Mendelssohn Concerto for a pupil; in fact, the violin repair man could probably come nearer making a good job of the fingering than the average teacher could of advising students about violin problems. Teachers owe it to their students to inform themselves of the facts about violins, so that they may pass on reliable information and sensible advice to those who depend upon them for such help. One teacher, who was a graduate of a leading pre-war

European conservatory and who held a fine reputation, told a student not to buy a violin with wide-grained wood in the top ; the professor maintained that no good violin had ever been made with wide-grained top wood. Of course, there is no evidence to support such a weird idea; on the contrary, many fine violins do have tops made from wide-grained wood. The student, however, took the advice of the professor, and as a result, bought an inferior violin. This same professor maintained that a certain type of "sensitive" metal string gave the violin a more brilliant tone, and he insisted that all his students buy and use these strings instead of conventional strings. The result of this pernicious practice was that the professor had his own solo violin pulled to nieces in five years by the metal strings, he spoiled his own intonation and that of all his students, and worst of all, he prejudiced a large number of students against using the very strings that have been universally accepted by artists for years.

Beware the Sound Post Juggler

Another example of his ignorance must be given because it is so typical of thousands of violinists and teachers throughout the country. One day a quack "sound post artist" visited his studio and informed the professor that he had a "new type sound post" which would do wouders for his violin. The new sound post was duly installed and the traveling quack collected his fee (much larger than the regular charge made by reliable shops for this service) and went his way, never to be heard from again. Within two weeks, the teacher them may be, if they are well was in a violin repair shop with his violin, fully repentant of his error. His repentance, however, could not undo the damage done by the clumsy "expert" in sliding a hardwood post back and forth against the

inside of the soft top wood of the violin. These examples are by no means isolated, and they show that mistaken ideas about violins are not confined to the uninformed and the ignorant, but actually exist among musicians who have been well trained and who ought to know better. A pianist who stood by the piano tuner and repair man and attempted to tell him how to do his job of regulating the piano would be justly regarded with contempt. Violin repair shops, however, often find themselves directed to do certain repairs in a certain way-the directions being given by persons who play the violin, but who know very little about its internal structure. These self-styled experts may tell a student that his violin needs a new bass-bar, when all the while, the rattle may be coming from a grooved fingerboard or a loosely wound string. Of course, a reliable shop will scrape the fingerboard and replace the string, but if the violin happens to fall into the hands of an incompetent experimenter who welcomes the opportunity to rip the justrument apart and try his newest model bass-bar, the result may be another ruined instrument.

Teachers and violinists are largely responsible for the mistaken idea that "a violin grows better with age." They ought to know that a violin left unplayed in its case will actually deteriorate with age, just as anything else would do under similar circumstances. A well made uew violin will improve with playing, provided it is properly adjusted. The improvement con-

THE ETUDE

Fiddle Facts and Fancies

by Carmen White

at all. We know, for example, that the violins of Stradivarius, when new, were sought after by violinists. There was no doubt of their qualities when they were raw and new. There simply isn't any evidence to indicate that "a violin grows better with age." Any concert artist would prefer a Stradivarius fresh from the master's hand, if he could get it, because he knows the tone would be superior to one which had been played for a hundred or more years.

This brings us to the much disnuted idea that "the old violin is better than the new." There does not seem to be any evidence to prove this statement, although it generally accepted by experts and laymen alike. Actually, exhaustive and impartial tests show that the most critical and musical audience cannot tell the difference betweeu the new and the old violin, when played by the same artist. In fact, some of these tests indicate that the new violia is stronger, brighter, and has a more even scale. We nuist assume,

however, that the new violin is correctly made of fine material and by a master craftsman, and that it is not the spare time work of a carpenter or clerk who does violin making as a "hobby !" Naturally, instruments of this caliber cannot be considered superior to fine old violins, although some of

Some say that the artist can tell the difference and that he prefers the old violin, but again, this proves nothing except that the matter is one of personal preference. It simply is not a matter of proven fact; actually, one may be as good as the other, and in any given case, each instrument must he judged absolutely on its merits. No prejudice should exist and no "indicial advice" should be given by so-called "experts." Let each instrument speak for itself. Remember, also, that the concert violinist can afford to get the best and healthiest among the old violins, while the student, with less money to spend, must take the lesser instruments, which are frequently inferior to good new violins.

Another point of discussion among musicians and teachers is the so-called "Italian toue." It is said that Italian violins have a certain distinctive quality of one which makes them superior to all other violins. Italian tone is just good tone; it may be found among makers of all nationalities. When an American crafts-

VIOLIN

Edited by Harold Berkley "MUSIC STUDY EXALTS LIFE"

tinues for several months, after which time it is so man makes a fine new violin, the critics compliment imperceptible that it cannot be measured, if it exists him by saying it has an "Italian tone." Do not these critics know that the Italian makers differ among themselves in the tone they produce more than they differ from makers of other countries? The makers of Cremona produced a tone entirely different from that of the craftsmen of Naples, Venice, and Brescia. On the other hand, a violin by Lupot was taken to a famous concert violinist of the past century who played it and at once pronounced it a Stradivarius, beyond all doubt. Vuillaume is known to have made a number of really



A fine example of a violin made by J. B. Guadagnini, a famous maker of the late eighteenth century, who was active in various cities of Northern Italy.

> fine instruments which were sold as "old Italian" violing to musicians and competent judges of tone. Of course, as soon as the true origin of these violins became known, the cry of "fraud" rent the air and their prices dropped to the level of the "accepted prices" of these "inferior makers." Did their toue change overnight as the price fcll? Let it be remembered that Vuillaume and other makers of new violins fooled the finest musicians and judges of their day on tone-aud tone is what counts in judging a violin ! And let it be noted that "Italian tone" is just good tone, and that while many Italian makers (Continued on Page 441)

Music and Study

How to Write a Chromatic

O. Iu transposing a song from the key Q. In transposing a song from the asy of B-flat to that of A-flat, I am puzzled as to whether to use a double flat on B or to write it as A-nataral. Will you tell me which is correct ?-W. B. S.

A. Composers are very luconsistent ln their use of aitered scale tones, and there seem to be no definite rules upon which all agree. In the case you mention I should personally prefer to write B-double-flat, but 1 am sure that some others would write it A-natural. So write it as you yourself would prefer to see it if you were reading the accompaniment at the

How to Prepare for a Major In Music

Q. I am a girl of fifteen—a senior in high school. I began to study piano when I was five, with my grandmother as teacher, but this study stopped after seven months because of her death. When I was nine I began to take lessons again, but after five months I became ill and had to stop again. When I was thirteen I began again, and have been studying ever since, again, and nave neen studying ever since, but because my work has been so irregu-lar I find that my technical background is very poor, and this worries me very much because I should like to major in music when I go to college. It is difficult for my teacher to determine what I ought the same grade are very hard for me. I have mastered Clair de Lane by Debussy and a few others of the same difficulty, Will you suggest a course of study for me and also something which would provide the necessary rudiments and funda-mentals of music ?---Miss C. D.

A. Since your study has been so sporadic and your ability to perform is so "irregular," I suggest that you ask your teacher to help you regularize your playing by putting you through one of the graded courses, probably beginning with the third grade. Compel yourself to play each study or piece perfectly-this including fingering, pedaling, observance of tempo and dynamics signs, and so on. If you can play it absolutely perfectly the first or second time, then go on to the next one; but if any detail is imperfect, then repeat it until it is exactly right

Watch your finger and arm position carefully, and train yourself to listen critically to your own playing to make certain that it is legate when it should be, and that the phrasing is correct. When you have completed the third grade book. do the same thing with the fourth; and perhaps this summer, when you can pracConducted by

Karl W. Gehrkens, Mus. Doc.

Professor Emeritus Aberlin College Music Editor, Webster's New International Dictionary

Are Syllables Necessary in Piano Playing?

A. There are two systems of syllable

singing, and although I don't think either

one has much place in piano playlag, I am

glad nevertheiess to explain the differ-

ence. In the "fixed-do" system, C is al-

ways do, D is rc, and so forth, But C

sharp and C-flat are called do also, and

D-sharp and D-flat are called re. In

other words, any kind of a C is do, any

kiud of a D is re, any kind of an E is mi,

and so on. Titis system is in use in France

Belginm, and a few other European coun-

tries, and for the taiented pupil who ex-

pects to be a professional musician it

serves very well. But for the average

pupil it is far too complicated, since he

has to figure out the interval before he

The "movable do" scheme is quite dif-

ferent, and I believe it to be much better

adapted to the ordinary, average school

child who has only fair musical ability

and is only mildly interested in music

As its name implies, do moves as the ker

changes. In the key of C, do is ou C; but

in the key of G, do is on G; and so on.

Thus the Intervals are automatically de-

termined, do-re being always a major see-

ond, do-mi a major third, and so on. The

"movable do" system is used almost uni-

versally in the United States, and al-

though it has its limitations, I believe

there is considerable advantage in using

it for the introduction of sight singing.

some musical experience, and even the

I have never felt that they were infallible

The only satisfactory way of testing

child's musical aptitude is to put him inte

a musical situation and get some musical

person to watch his reactions. In other

words, I udvlse you to provide him with

a piano, teach him to sing ilttle songs, to

respond to rhythmic playing, to begin

picking ont little tunes on the keyboard

If you yourself are musical you might do

some of this yourself, but probably you

will need the aid of un intelligent and

sensitive teacher. If your boy learns

quickly to curry a tune, to respond as

proprintely to rhythmic music, to pla

little melodies on the piano, then he ha

sufficient musical aptitude to make

worth while to give him several years of

niano lessons -ufter which you and the

teacher will be able to decide how much

further to go. I might add that the childs

Interest, his desire to learn, has much to

do with the matter.

C. Now have her close her eyes and find all the C's on the keyboard. Similarly, the Q. My small son, niged eight, has been taking plano lessons for about a month. white key at the left of the group of three black ones is always F, and she must and all his work op to now has been in the key of C. His teacher has had him again close her eyes and find all the F's. Now with eyes closed, have her find D, E, G, F-sharp, and so on. It is a game it is fun; but it must be done over and over until she can find any key that you name even when her eyes arc closed. Now go back to your pupil's first-grade book, or, better yet, get her a different

main meal! The book mentioned may be one so that she may have new material to secured through the publishers of THE work with. The simple pieces and exercises will be so easy that at first the girl will laugh at them. But you will teil her that she must play them without looking at her hands-she must find the right

keys by feeling. This is a game too, but

notes instead of at the keyboard. Your

pupil will probably go through the first-

suggest getting her a new second-grade

book and also some easy second-grade

pieces. Tell her she may look at her hands

After completing a new second-grade

book in this way your pupil should now

year to come to this point, since her

progress will probably not be as rapid as

that of the average pupil. However, if

she can learn to play pieces she can also

Testing for Musical Aptitude

Q. I wish to determine the degree of

test ?--- Mrs. S. D. R.

learn to read notes-at least fairly well.

Don't Look at the Keys!

ETUDE.

O. I am an ardent admirer of your page written before, I now have a problem which puzzles me greatly. I have been it is also the development of a very important habit-the habit of looking at the teaching piano for nearly eight years and now have forty-five pupils. Among them is a girl of fourteen who has studied with grade book very rapidly, after which I another teacher for several years, and with me for ten months. She has finally managed to complete a second-grade book but she still does not know her notes, even missing Middle C frequently. I have occasionally, but that she must keep her tried writing notes for her, explaining eyes on the notes most of the time. how to recognize the notes, and so on, but she does not know her notes any better than she did ten mouths ago. She learns her pieces by having me tell her be ready to go on with third-grade music the notes, over and over. What shall I in the regular way. But it may take a do? This girl loves music, has a good sense of rhythm, and plays well after

working for months on a piece. But she cannot read the notes while she is play-ing.-Mrs. M. V. S. A. My guess is that your pupil is one tice several hours a day, you might be of the many who look at the keys conable to do the fifth. If you can play fifth stantly and thus do not pay any attention grade music well, and if you know all the to the notes. Such children play largely major and minor scales and, key signa- by ear, and although there is no objectures perfectly, you will be reasonably tion to playing by ear, yet there should be well prepared to major in music during built up from the very beginning an assoyour college course. But if you wish to ciation between the way the music sounds do a little more on the theoretical side, and the way it looks on the page. It is procure a copy of my book, "Music Nota- merely a question of method: The old tion and Terminology," and study it as way was to begin with the notes and go you go along, in every instance applying from them to the tones; but the new way the theory to the music you are playing. is to begin with the tones and go from One further suggestion : The "course them to the notes. The ultimate objective of sprouts" that I am advising emphasizes is the same, however -- the pupil must the mechanical side of piano playing, and come to the point where he can read notes. to balance this on the musical side, I So far as your pupil is concerned, I adwould ask my teacher to allow me to vise you to begin at once to teach her the that there is no way in which a sixyear- to omit the nee of syllables entirely. Cet

Q. I who to determine the degree of manual apprincip possessed by a sub-your manual apprincip possessed by a sub-your intervest in match but the dust a marked intervent in the house descent permitting the the house descent permitting the the house descent permitting the test possesses to be the many of the permitting permitting the permitting permit But I see no especial use for it in teaching plano, and since your child's teacher is evidently not accustomed to the "movable A. I am sorry to have to inform you do" system, it might be hetter to ask het study at least one Haydn or Mozart so "feel" of the keys, so that she may be able old can be tested for musical aptitude, tainly your boy ought not to be indicated and a balt down places of about to find any desired key without haking. The Second aptitude, tainly your boy ought not to be indicated approximately approximate study at reast one indicate pieces of about to find any desired key without looking. The Seashore tests and also a similar with a different system in his ping study are in the better of the second state of fourth grade difficulty—these to constil itemind her that the white key at the left series by Kwalkaser and Dykema are than he will probably soon be using in fouring grade duncing these of court in the group of two black keys is always intended for older children who have had school,

THE student who practices intelligently is an incomparable joy to a teacher. Someone has aptly said. "There are no teachers, only students." Since each student must do his own learning and growing, a teacher's efforts are futile if the student does not use correct practice procedures and habits.

It is the teacher's task to give the student a thorough understanding of what real practice is, and to stimulate him to employ his full mental and physical capacities. Moscheles has said: "The mind should practice more than the fingers-the mind is everything." Casual, mechanical, or rote practice is not only useless but even detrimental, for it merely perfects the errors. Practice does not always make perfect.

Concentration

The development of real practice depends entirely upon concentration. Arnold Bennett described concentration as "the power to dictate to the brain its task and insure its obedience." All normal people have the same basic equipment in regard to concentration; any difference is found in the way they use this equipment. It is natural for the mind to dart from one thought to another with amazing rapidity and ease. This innate facility creates the erroneous impression that the mind can attend to more than one thought or operation at the same time. Since this is not so, concentration cau be achieved only by ridding the mind of wanderings and distractions through an intense interest in the work at hand and by forcing the mind to that work. It is simply a matter of exercise-a mode of activity. The human mind is a wonderfully proficient instrument when it is intensely concentrated. William James said that genuises differ from ordinary people, not in any innate quality of brain, but merely in the degree of concentration which they manage to achieve.

The Law Of Practice The law of good practice consists of three factors:

1. Conception (thinking); 2. Action (doing and thinking); 3. Criticism (thinking over). Conception-a flawless mental picture of exactly what is to be produced and how it is to be executed. This demands a completely detailed analyzation of the passage, phrase, or composition, and all that its performance comprises; an understanding of the production, and then either accepts or discards the



Practice Can Make Perfect by George Mac Nabb

Pianist, Eastman School of Music

Music and Study

composer's intention so his thought will be accurately translated Action-the actual performance ; the endeavor to ful-

fill precisely what has been conceived and designed by the mind. Complete mental and physical concentration is compulsory during execution, if the performance is to approach, or equal, the mental-ear concept

Criticism-a rigid self-criticism; an itemized review; a comparison of the actual performance with the mental-ear ideal. The ideal should be the highest kind of musical expression, so lofty that any actual playing not measuring up to it will be instantly repudiated and discarded. Thus practice becomes a creative experience.

The Role of The Ear

These three steps in the law of practice compel the use of the mental-ear. Its duty is to transmit all musical impressions to the conscious mind. If the mental-ear is untrained, or not used, the impression will be superficial and transient at best. This inner sense of hearing must conceive sounds correctly before they can be produced correctly. All the details of the impression must be indelibly recorded and held in readiness for immediate or future expression, at which time the mental-ear adjusts and adapts the muscles for

results accordingly. Since the eye is usually, first to be presented with the music the ear will hear, it is used more consciously than the ear. As a result, unmusical, lazy, and indifferent students are prone to rely on looking at the musical problem in learning and practicing. But the student who is sensitive, musical, eager, and industrious, will have, or will attain, more highly developed sense perceptions. He will soon dispense with the eye as the learning medium and become entirely reliant upon his inner sense of hearing. One glance at a nhrase will be ample for his mind-ear to function in immediate coördination with the muscular-sense.

Slow Practice

The ear is dependent upon muscular response for the realization of the anticipated results. Inversely, the muscular adjustments and adaptations are dependent upon the ear and under its absolute control. No intelligent, telling performance is possible without this relationship and interdependence. Any other approach results in unmusical, mechanical note repetitions which can only lead to bitter experience, and a contempt for practice and all that it involves. Automatic repetition --- producing sounds without conceiving and hearing them -is valueless. Only intelligent repetition develops the right habits and reflexes. The important thing in connection with repetition is not how many are needed, but how few.

practice and its benefits, and yet it must be thoroughly understood to be advantageous. The old adage, "Slow Practice Is Golden" is not only delusive, but often untrue. It is golden only if all the fundamental conditions are correct. It is imperative that all muscular actions in slow practice be identical with those employed in fast tempo. Actions and motions can, and should be, exaggerated in slow practice for the attainment of precision and control, and to assist concentration; but it is necessary that irrelevant and extraneous exertions, which would be unavailable at greater speed, be avoided. They are definite impediments to progress. They nullify the value of slow practice.

The only difference between slow practice and the final public performance should be in the speed; that is, slow practice is simply the ultimate performance (allegro, for example) played in a slower tempo (adagio, or andante). There should be the same attention to all details of the physical, technical, musical, tonal, interpretative, and emotional aspects of the performance as in the fast tempo. Even nuance and rubato must not be neglected. This detailed application becomes increasingly difficult as the tempo is reduced, but therein lies the value of slow practice. You cannot be really secure in the fast tempo until you are secure in the slower speeds. The result is perfect control in public performance. Certainly one needs to be more than one bundred per cent secure when playing in public!

Slow practice is essential in developing precision, speed, flexibility, and endurance. This is true in all fields of endeavor and activity; in pianism it is a cure for many ills and difficulties. It demauds scientific study and reveals inaccurate and unnecessary movements. It develops accuracy because enough time is allowed to ascertain the exact key to be operated and to predetermine the exact color, intensity, and duration of tone desired. The listening processes are disciplined -real practicing is listening-and a more finely controlled condition of relaxation, balance, power, and coordination created.

Fast Practice

Fast practice occupies as important and definite a place in the practice realm as does slow practice. However before it is employed, it must be preceded by a more than considerable amount of slow and medium preparation. In this way fast practice offers a means of gauging the results of the slow work already done. One needs experience in playing at the required tempo for a realization of the sensations which will occur at that tempo and in public performance. Each individual must discover for himself whether slow or up-to-tempo practice is more profitable and comforting as a public performance approaches. Even after a piece or program has been learned and performed in public many times, it is vital and necessary to revert constantly to slow practice, lest inaccuracies creep in.

Performance Practice

Practicing a program by playing it before small groups of people by way of rehearsal, or preview, is a most revealing experience. It presents an opportunity to play the program in continuity, to get a perspective of it as a whole, to study one's reaction to a listening audience, and the audience reaction to the performance. It disturbingly exposes uuknown weakuesses, lack of poise, nervous qualms; in general, everything both It seems superfluous to refer to slow good and bad which can be (Continued on Page 441)

419

sing syllables along with his pinying, and of course, all his work has been in the key of C, so C hus been do. But he is now seginning to work in the key of t bis teacher still wants him to call C do. D re, and so on - in other words to use the "fixed do" system, 1 myself have

Musicianship Through Evocation

A Conference with

Harriet Cohen

Renowned British Pianist

British-born Harriet Cohen, one of the world's great

est pianists, revealed her rare gifts as a small child. She pursued her studies under Tobias Matthay and

later taught at his school. Her distinguished carea

has centered chiefly in the music of the Saventaanth

Century and of contemporary composers. She is noted as a pioneer in reviving Elizabathan music. Of har Bach playing, the late Adolph Waissmann said, "So

deeply has the spirit of the master entered into her

deeply nas the spirit of the master entered into its that she has few, if any, equals as a Bach player," while Alfred Einstein wrote, "She must be added to the list of those chosen ones who stand among the elect." In the modern field, Miss Cohen has intro-

elect." In the modern field, Miss Cohen has info-duced major vorte of Eigen, Rax, Vaughan-William, of which are dedicated to her. She has appared at important firstivals throughout the world, and has been desceated by the British, Belgian, and Crech government. From 'Day to Yo Day, her record of the Bech Chorele, "Baloved Jesus," was played to the Allied Forces under the command of Field Manshal

Viscount Montgomery, for prayers at 5:55 A.M. every morning. Miss Cohen's first post-war tour of the United States has had to wait until 1948 because of

the serious injuries she sustained during the bombing of London, where she remained throughout the war,

playing for the British and American troops. During aying for the oritish and origination in combining concertiz-r current visit, Miss Cohen is combining concertiz-with matter-teaching. —Eptrop's Note.

nent Harold Bauer) she concerns herself solely

with music, using her technique merely as a

means of projecting her feeling for the com-

poser. Thus, an age that has been fed on tech-

nique, turns to her for salvation !

thing-honest interpretation of the life, the soul, the

genetic impulses of the one who wrote the music. The

ing of the composer by letting us forget the performer

until the very end, when we suddenly return to every-

day life and send a wave of gratitude to the artist who

An Interesting Experience

"We can begin by understanding that music is ap-

proached with the mind and the heart rather than with

the fingers. Certainly, the fingers must do their part,

but technical difficulties smooth themselves out, I have

found, once the student has been taught to seek and

evoke musical values. My sole aim in teaching is to

lead the student to a comprehension of the mood and

the meaning in the music. I have no one method-I

invent a new method for each student, trying to meet

the special needs of each individual architecture of

hands, body, and mind. The wise teacher does not tell

his pupils what to do; he does not set up his own

working methods as models for them. He keeps the

approach fluid, opening each mind with its own key,

ing with master-teaching.

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND



HARRIET COHEN

"URING England's 'freezing winter' of 1947 I had an illuminating experience of the second an illuminating experience. On the coldest day of that bitter season, when Londou was suffering from lack of fuel, I gave an all-Bach recital in a large hall, a great barn of a place, completely unlighted and unheated. The house was crowded. People with pinched faces huddled under the blankets they had brought, finding spiritual sustenance in Back. A thing like that could never have happened before the war: it plainly shows that people want not merely entertainment or performance, but music. This is of more than ordinary significance and it places a responsibility upon everyone associated with the art.

People Want Music

"We are growing out of our bedazzlement with technical gymnastics and into a realization that music means more than loudness and speed. For a while, the very nature of our machine age set up a vicious circle of judgment. Performers gave their audiences speed and 'show,' and audiences came to expect such fare. People came to concerts to hear performers instead of music. Yet what is the result? In Britain we have numbers of performers who play with incredible technique and brilliance-yet more than ever, Myra Hess remains the best and best-loved pianist in the land. An analysis of her fine artistry shows that (like the eml-

curred while I was on the faculty of the Matthew curred while I may students was a typical English school among by the school at the school sch or sensitivity. She had no feeling for pictures or poetry; she had no ear for music. She played hockey As an experiment, I assigned her one of Debussy's As an experiment, a Puerta del Vino. First I chatted with her about it; explained that Debussy had never with her about it, expanded the picture of this old gate in the Alhanibra on a postcard, his imagination had been fired and he felt impelled to set it to music. Could she see what he saw? No, she could not. Next I talked of speak, of the Alhambra, of the gypsies living in caves spain, of the Annahoutside Granada. I explained the sense of the music, glving her Debussy's own directions for playing it, 'with sharp contrasts of extreme violence and passionate sweetness' (avec brusques oppositions d'extrême violence et de passionée douceur). I guided her playing never in terms of what she must do, but always in terms of the purpose of the music. 'Do we want that fat, olly tone?' I would ask, 'Are we at a German coffee-party? Think of the tone of thin Spanish winc-of the cold in the shadows of the Alhambra gate.' As her understanding of the music grew, her tone adapted itself to it. Let me stress that her change of tone grew out of her evocation of mood and not out of technical guidance. Ultimately, I usked her to play he Prelude at one of our concerts, telling her that she might keep the music before her to buoy her up-in response to which she determined to memorize it, and did so (probably with continued finger-memory and visualisation, as she had no ear), bringing glory upon herself for her understanding projection of the music. (As a parenthesis, let me say that I see no virtue in insisting that all music be memorized. Memorizing is excellent if it makes the student comfortable; if not, let him play from notes ! The greatest artists kept their notes before them until Von Billow Introduced the trick of memorizing. Perhaps Vou Billow realized that he was not in the front-line of planists and needed something 'extra'!)

Sensing the Composer's Message

"The soundest way to keep music musical is to teach it and to project it in terms of imaginative evocation. This is but another way of saying that music must reflect the intentions of the composer for, in most cases, we have little more than imaginative insight to guide us to those intentions. Behlud the notes we study, we seek the symbolic value that notes atone can only suggest. Bach wrote his music without indications, relying on the music itself to give the clue to performance. Busoni once told me a charming Bach anecdote: when asked how one of his works was to be played, Bach auswered, "The meaning is in the music. If you cannot find it there, do not play it !

"The secret of musicality lies in sensing what the composer had to say-neither more nor less. Naturally, this is made lighter when one learns about the com-"This points to a need for teaching and playing music poser-his times, character, tastes, moods, habits. It is as music. Excellence of performance means but one again made lighter when the student matures to the point of relating the life-facts of the composer to lifefacts in general-the hopes, fears, struggles, and joys best concerts are those which deepen our understandof all people. But to discover the exact shade of meaning that binds certain notes into a musical pattern, one must think, feel, imagine, explore, striving always to evoke the spirit and the Intention of the composer.

"Even the purely technical aspects of playing should brought the composer so beautifully close to use How, then, shall that kind of performance be taught? see the abuild be played without some kind of musical intention behind it ! And, In chord playing, no clumps of notes! I have always opposed the right-hand, lefthand school of thought. That kind of practicing cuts across musical meaning. Surcly, Bach and Mozart never thought in terms of right and left hands. They thought of music, weaving tone into a single, integral pattern, regardless of the mechanics of performance. This pattern, and the meaning behind it, must come through: little hammer-like gestures of right-hand. left-hand break its flow. Part-thinking, if not partplaying, must be present in every chord. Learn to think in terms of musical pattern and the hands will adjust themselves. The best proof of the power of mind over hands is that once you know exactly how you wish a passage to go, once you hear it right in your head, your fingers will somehow follow your intention and bring your meaning out for you ! (Continued on Page 442)

THE ETUDE

IN QUIET PASTURES

Much of the effectiveness of this piece depends upon practicing it very slowly at first so as to insure an extremely smooth legato. Legato means "bound," and each note should be bound tonally to the next, with no interruption exceptatthe termination of phrases. Grade 32. BYRON COLEMAN



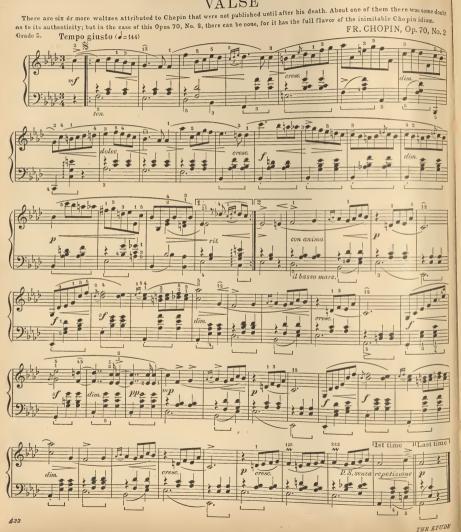






Copyright 1947 by Theodore Presser Co.

VALSE



ROMANCE

FROM VIOLIN CONCERTO IN D MINOR

Henri Wieniawski (1835-1880) was one of the foremost of all Polish violinists. His training, however, was almost entirely French. Part was received at the Paris Conservatory. With his brother Josef he toured Europe with great success. In 1860 he became solo violinist to the Czar. In 1872 he toured America with Anton Rubinstein. Returning to Europe, he succeeded Vieuxtemps as professor of violin at the Brussels Conservatory. The rhythmic problems in Romance are readily understood, if carefully practiced. Grade 5. HENRY WIENIAWSKI





7 \$ 7 5

0

4 2 4 = .

7 2 7 2.

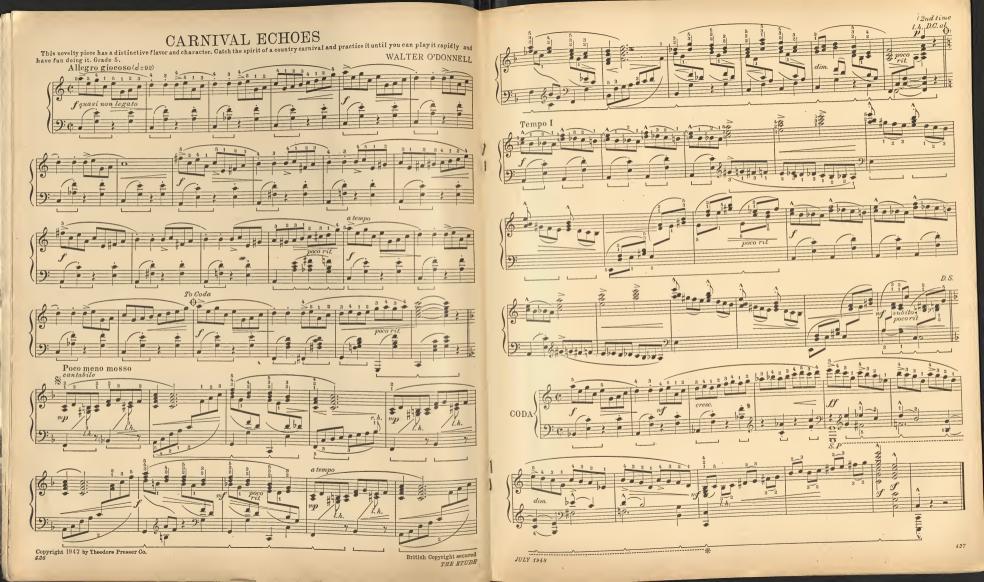
r. h.

42

r.h.

molto rit.

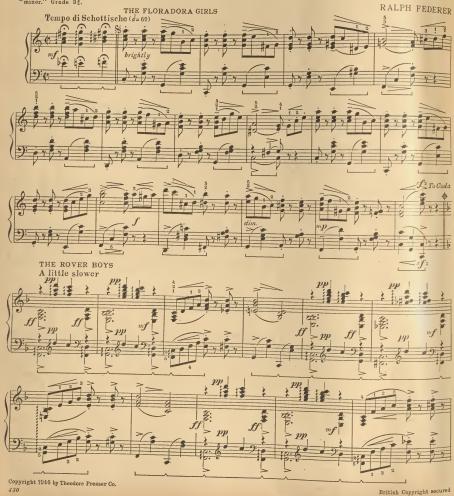
THE ETUDE





IN THE GAY NINETIES

This quaint musical caricature should make a useful comic relief at a pupils' recital. The quotation, "Hold that minor, boys!" which oc-curs here with a major chord, merely refers to the habit of members of a barber shop quartet to call any chord which pleased them a "minor." Grade 31.



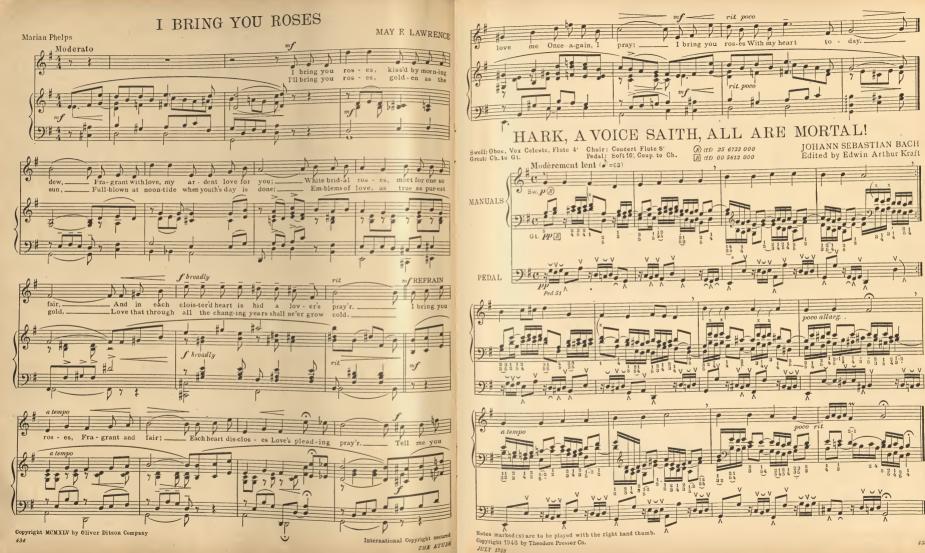
Much slower Slower 0 distinctly in time again p THE BARBER SHOP QUARTET Slowly and sentimentally ring out middle notes in right hand. 0 0 6): _________simile "Hold that minor boys! much louder. mp . ₽₽₽ Tempo I mf brightly >>>. ff CODA 8va lower

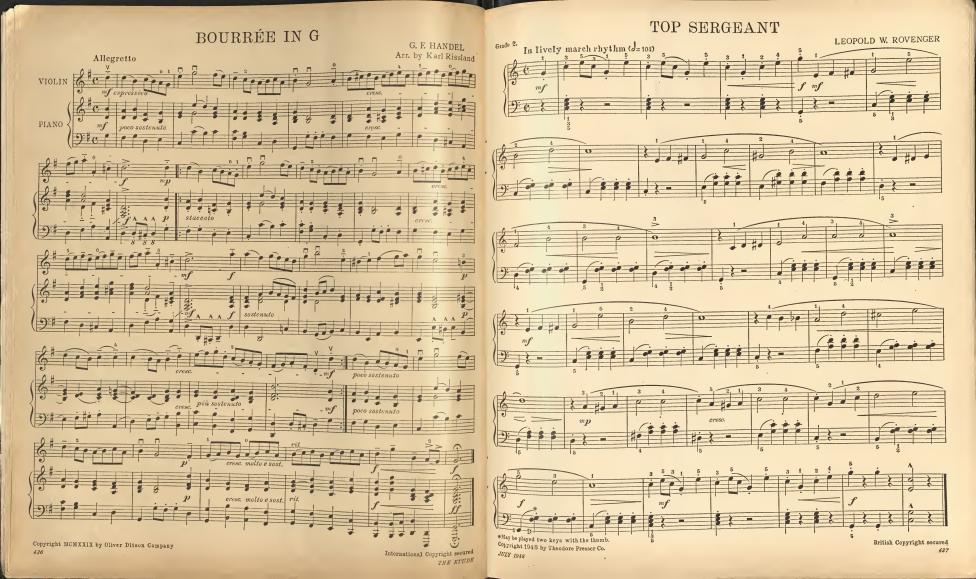
THE ETUDE

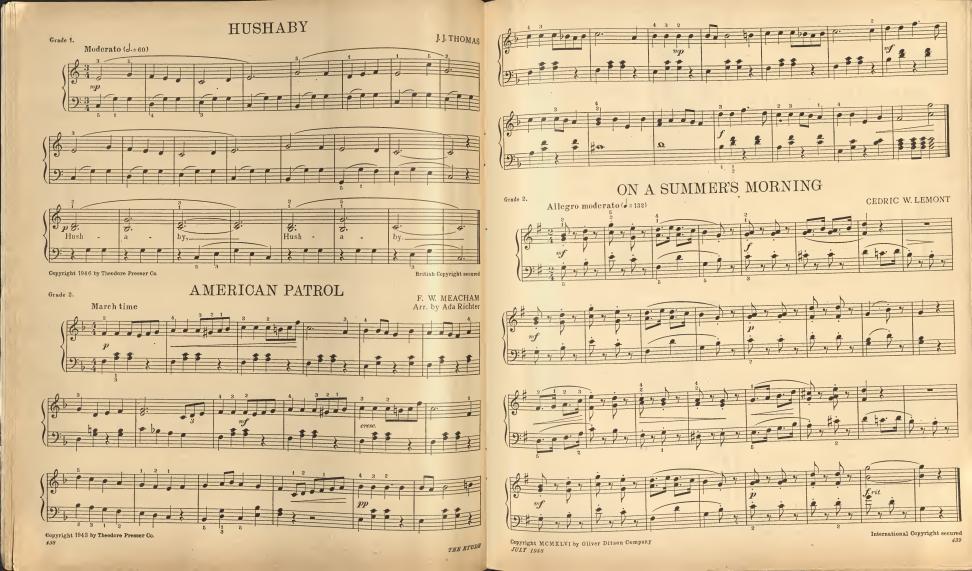
WHEN MORNING GILDS THE SKIES WHEN MORNING GILDS THE SKIES JOSEPH BARNBY Arr. by Clarence Kohlmann PRIMO JOSEPH BARNBY Arr. by Clarence Kohlmann SECONDO Alla marcia a tempo - AND Alla marcia Ę: a tempo mf L'istesso tempo L'istesso tempo 7 £ Ŧ K 8888 1 cre crest 0 글글 글 7 Maestoso brillante Maestoso brillante 9 -61 オ Copyright 1945 by Theodore Presser Co.

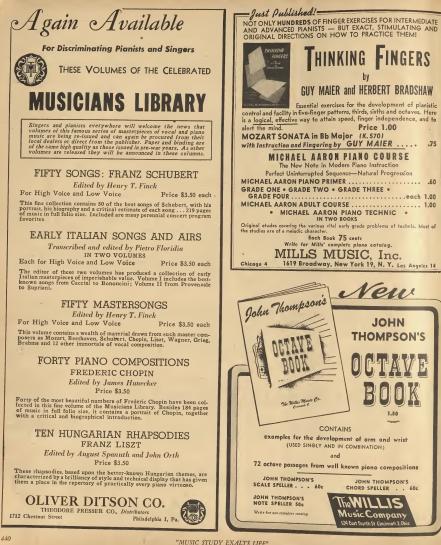


THE ETUDE









HINKING FINGERS GILY MAIER and HERBERT BRADSHAW Essential exercises for the development of pianistic control and facility in five-finger patterns, thirds, sixths and octaves. Here is a logical, effective way to attain speed, finger independence, and to Price 1.00 with Instruction and Fingering by GUY MAIER75 MICHAEL AARON PIANO COURSE The New Note in Modern Piano Instruction Perfect Uninterrupted Sequence-Natural Progression GRADE FOUReach 1.00 MICHAEL AARON ADULT COURSE 1.00 MICHAEL AARON PIANO TECHNIC IN TWO BOOKS Original etudes covering the various vital early grade problems of technic. Most of Each Book 75 cents Write for Mills' complete plano catalog. MILLS MUSIC, Inc. Chicago 4 1619 Broadway, New York 19, N. Y. Los Angeles 14 John Thompson's New JOHN THOMPSON'S CONTAINS examples for the development of arm and wrist (USED SINGLY AND IN COMBINATION) and 72 octave passages from well known piano compositions JOHN THOMPSON'S CHORD SPELLER . . 60c Music Company 124 East Fourth St Cincinnati 2.0h

THE ETUDE

control, but he indulges in bad habits Practice Can Make Perfect because he is unskilled in them and cannot control them. The reason he cannot (Continued from Page 419) control them is because he does not know how he learned them. The fact is, he

discovered only under audience condilearned them unintentionally and involdiscovered newly-found weaknesses may unitarily. The speediest and surest cure then be eliminated by reversion to slow for bad habits is found in purposeful. nel le constant practice aloue in a exact repetitions of them. Through instale does not develop those luxurious tentional and voluntary negative pracqualities of poise, repose, and abandon. which are so necessary for successful learned them and thus, how to control public playing. Every student should and remove them, seek even create, audience opportunities. If, in aiming for intelligent practice and performance, a student will hold him-

self responsible for every detail on the

printed page, he cannot avoid growth and

success. The average student, even one

the printed page that he finds himself

A teacher must be inexhaustibly re-

must always be clear and comprehensive.

Never should it be allowed to deteriorate

into perfunctory and mechanical drill.

quate to say "practice this," or "prac-

tice that," or "practice this passage ten

times," or "fifteen minutes by the clock,"

criticism. These, coupled with interest

and enthusiasm at a high pitch and with

the finished performance as an incentive,

Theodore Presser

(Continued from Page 405)

Therefore, in the following pages where

"mentor" is mentioned, it refers to some

personality who in some way helped to

mould Theodore's life. He learned much

about business in general, as well as

about dealing with the public, from C. C

Mellor, Mr. Mellor also laid much im-

portance upon maxims, proverbs, and the

wisdom of the past. He taught many of them to Theodore. When THE ETUDE was

founded it was marked every month for

years by a column of maxims, a feature

which even in the complex life of today

(To be continued in the next issue.)

Fiddle Facts and Fancies

(Continued from Page 417)

might be repeated to advantage.

The Metronome

The metronome is an indispensable who uses his eyes only, sees so little on help in establishing a desired practice, or performance, tempo. Steadiness in the perfecting faults and inaccuracies, and performance, can be selected results from the eventually expending much energy and complete coördination of the execution time in unlearning and relearning. with the inflexible time-measuring of this instrument. And the metronome offers sourceful in devising and organizing practhe player evidence of his control over the tice plans and procedures. The design chosen speed. Obviously, one cannot effect rubatos and flexibilities when practicing with the metronome, but neither can they be managed at all until one is "Doing" is not sufficient, nor is it adeable to gauge and control an established, steady tempo. Otherwise, how will one know what to deviate from or recur to? The intelligent use of the metronome does or "practice slowly." In fact, all of these not result in a mechanical performance, admonitions are quite out of order. There The metronome is also a medium for must be instead, conception, action, and developing velocity by gradually increasing the metronomic speed over a considerable period of time. It is often wise, supervised by the metronome, to build a know no barriers. Nothing is too difficult performance into a tempo greater than with enough incentive. the one desired for public use. This develops endurance and creates that wonderfully comfortable and satisfying feeling of reserve when playing at the correct tempo. To offer a performance at one's top speed is precarious, to say the least.

Silent Practice

Silent practice is a mental focusing on all the attributes of practice and playing, induced by the absence of alluring sounds and distracting muscular functionings. Klavler practice is silent practice, with the muscles executing their duties while the inner sense of hearing supplies the sounds and the tone color. Obviously, the best results are not acquired from practicing silently, or otherwise, when one is physically and mentally fatigued. At all times, short periods of concentrated work are more profitable than long hours of automatic repetition.

Technical Practice

To achieve clarity, velocity, and endurnuce, 1. Play the first few notes of a run (or begin with the last few notes) at a

goodly rate of speed and then successively did not produce it, there were others who were successful in duplicating it. Imadd a note until the entire run is included; 2. Reverse this order by beginning partial tests tend to show that modern with the complete run and successively craftsmen, imbued with a love of the art eliminating each note. Chord passages, and using better tools and materials than octaves, and mordents lend themselves the old Italians, can do the same thing. readily to clarification by this means. The Our point here is that teachers should not advantages of practicing hands alone and be prejudiced against the new violin. At in all keyboard registers, and, when phys- least it is honest, and does not claim to be ically possible, with hands crossed, are "old Italian," as did the works of Vuiltoo universally acknowledged to need laume and others, who had to resort to that strategem in order to be heard at all. more than mention. Negative practice is practicing errors Teachers should listen to and compare

and bad habits to an excessive degree in violins at every opportunity, for in this order to rid oneself of them. A student way they develop a conception of good practices in order to acquire skill and tone.

vacation with Music!

ONLY 121/4 FLYING HOURS TO GLASGOV

See and hear these great artists CORTOT

SCHNABEL

PIATIGORSKY

MENUHIN

fly SAS to the EDINBURGH International **FESTIVAL** of Music and Drama AUGUST 22-SEPTEMBER 12

A memorable vacation - the finest music performed by world-famous artists. Opera, ballet, theatre and choral programs too. And SAS - which last year carried over 15,000 passengers between America and Europe - will fly you to Glasgow overnight, with convenient connections to Edinburgh. Travel in giant new special DC-6 luxury airliners, unsurpassed in combining speed, comfort and dependability. Free meals with smörgåsbord, no tipping, no extras. Further information and complete program at your travel agent or write:

SCANDINAVIAN AIRLINES . SVSTEM

RCA Bidg. West, Rockefeller Center, New York 20, N.Y.

SEGOVIA BARBIROLLI KENTNER BOULT MÜNCH SARGENT MOLINARI MAINARDI GOOSSENS FERRIER TEYTE Many others

441

"MUSIC STUDY EXALTS LIFE"



Our pleasure in presenting these will only be equalled by your pleasure in using them because they are outstanding teaching material. PETITE SUITE

by ALEXANDRE GRETCHANINGES by ALEXANDRE GRETCHANINOFF 3778 Etude, Eb-2 3779 Romance, F-2 3780 Palko, 8b-2 3781 Wistful Mozurko (Moz. Melancolique), 5781 Wistful Mozurko (Moz. Melancolique),

3782 Russion Donce (Kamorinskava), F-2

SONATA MOVEMENT SERIES
 3793 Finale (Sonato in D). -4.
 Mozorf

 3794 Anlegretto (Op. 14, No. 1). fm-4.
 Hoyda

 3795 Andonte (Op. 120). D-4.
 Sethaven

 3796 Andonte (Op. 120). D-4.
 Schubert

 3797 Andonte (Op. 118, No. 1). G-3.
 Schubert

 3797 Andonte (Op. 118, No. 1). G-3.
 Schubert

3783 Roge over Last Penny, G-4......Beethoven 3784 Traviata, Prolude, E-4.......Verdi-Block 3789 Sorcerer's Apprentice, Fm-4....Dukos-Jomes

BOOGIE WOOGIE SETTINGS by STANLEY

by STANLET 3768 Old Groy Mare & Unlie Srown Jug, -2 3767 Avid Long Syne & Good Night Ladles, -3 3770 Dark Eyes & Camin Through the Rys, -3 3771 Hand Me Dewn My Wolkin Cone & 3772 Dill Be Comin Round the Mountain, -3 3773 Jingle Being, C-3

Ask your deoler for Century music. If he canno supply yau, send your order direct to us. Ou complete cotalog listing over 3800 numbers of 20r a copy is FREE on request CENTURY MUSIC PUBLISHING CO.

47 West 63rd Street, New York 23, N. Y.



Not an ear or correspondence method. You also receive Booklet of Home Study Directions-15 lessons each for Total Beginner-Medium-Advanced

De load seguine seguine seguine avances. CORANTEE After 40 per group are not theiled, how you sing it and ichat you do with if, the rests. In some of the super-rapid play, years book and set your money back. Further is-in musical application. ONE PRICE COMPLETE ... \$12.50

Postpaid-Insured to your home anywhere in the world. Order Your Book Today !!

CAVANAUGH PIANO SCHOOLS 475 FIFTH AVE. DEPT. 6E NEW YORK 17, N. Y.

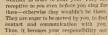


FREEMANTEL VOICE INSTITUTE Dept. E-7 Steinway Hall, 113 West 57th Street New York 19, New York

442

Conquering Tensions (Continued from Page 411)

into his heavers' hearts Audiences are experiences of mine, it is to emphasize the really delightful ! They leave their comyoung singer's need for skills and con- fortable homes, and go out in wind and trols which yocal training alone can never weather in order to hear you. They are provide. Somehow, either through need or recentive to you even before you sing for determination, one must master the them-otherwise they wouldn't be there, earnest seriousness of responsibility and They are eager to be moved by you, to feel



Thus, it becomes your responsibility not Concerning Vocal Problems to disappoint them. If you realize this-"As to the singer's yocal tasks I find and the mature artist never fails to do so it difficult to speak of individual faults -you assume the task of determining and problems. Actually, there is no such that the ideal conception in your m thing as a single vocal problem. Either shall find its way, through your vo one has a free, floating vocal emission, into this mutually desirable contact. or one has not. Seldom can a singer put achieve this, the singer must learn to his finger on one problem that holds him himself of every sort of tension. Vo back. The entire system of emission must tensions hinder communication, Person be safe and sure. For my own needs, I tensions, of fear or self-consciousness, find it most helpful to work from those the thought of you as an obstacle between points which go well and which feel freest your hearers and yourself. Forget you and most comfortable. There is, to my self! Think of yourself only as a mea mind at least, something negative and of projecting music. This eases person hence destructive about selecting some or physical, tensions and transforms the point of vocal emission that does not go into emotional intensity. You begin to f well, and hammering at that. The very free, to lose your tightness. The bett sense, or anticipation, of difficulty can you control your personal feelings, cause tensions. Whether I am beginning more relaxed your singing becomes. At my daily period of practice, or whether conversely, the freer and surer your you I am trying to perfect some vocal tech- preparation, the more secure your cur nique, I begin with tones (or scales or tional projection. No singer can ho passages) that feel free and right, and to approach artistry until he has learn then work my way on, using them as a to master himself-his voice, his perso sort of springboard. I use no set vacalises his every reaction, no matter how sligh and hence have none to recommend. I And this mastery cannot be given you like to invent my own vocalises, building anyone except yourself, each from the needs of the moment and "The most earnest counsel I can off

keeping alert to the helpful transition you as a young singer is to school you from what goes well to what is more diffi- self as you school your voice. Strengthe cult. I have no hesitation in recommend-yourself in the power to do whatever is ing such a system of practice. Let us sup- necessary for you to do, regardless of pose, as an instance, that a singer has hardships, irksome tasks, or disappointaccomplished a fine, even scale, knowing ments. Only in that way can you rid and feeling that it 'sits' right. Let us yourself of the tensions which may free suppose that he finds difficulty in adapt- projection."

Musicians Through

Evocation

(Continued from Page 420)

ing we hear, the individual notes are so

ing those free tones to a skip of intervals, My suggestion would be to begin practice with the scale that goes well and then

LEARN AT HONE MAZZ + SWING * SYNCOPATION * BOODE Our NEW 112 BROMS Study Float Booten Our NEW 112 BROMS Study Float Booten Statewish Boot reveals whether the Fordersonal Plano Secrets used in ston is built as a whole, which is far more playing all Popular Music. MAKE YOUR OWN ARRANGEMENTS - H's excit. Sustaining than working at a series of man desy to do. Learn chords, bases, build individual problems -- which eventually har, for and early too, Lawrenchows, hasses; build individual problems — which eventually "It is of great importance to think get the modely transition, been, transpose, trythma, must be smoothed out and pieced together every note, and sound every rest — for as a single vocal 'tool.' In the last anal- silence 'sounds,' too! Mozart said the ysis, what you sing is less important than most important things in his music were

Projecting the Mood

blurred by speed that only the rhythmic "The singer's work begins in his teach by making the passages sound slow. Notes resugers were and evelop himself and rests are like separate jewels, to be there only up to a certain point. Beyond hundled with loving care, as they are that, his development depends less on fixed into their setting of the musical what is done to him, or for him, and more phrase. on what he can do to, and for, his hearers "Train yourself to think of music as an on want ne can be communication. And expression of life - not merely a pattern by way or maken entire hattery of skills of habits and actions, but the actual nuise and controls comes to light. Here it is and breath of life. For life itself has its that he realizes that voice alone avails own pulse, its own beat. Waking or sleephim but little. The secret of projecting ing, our breathing has its individual

mood to an andience so that people are rhythm. Sometimes that rhythm is moved lies in the most strictly disciplined varied by our emotions, larger-scaled control of self. It is the greatest possible varieties occurring through long-rooted mistake to suppose that convincing in- habits of blood or nationality. That the terpretation results from any 'free aban- Germanic pulse-beat is somewhat slower domment' to the inspiration of the mo- than the Latin, is revealed by its inguage ment? First of all, the singer must know as well as its music. It is a part of muby careful and protracted study just sical interpretation to recognize this allwhat the mood is that he is trying to over pulse heat (a quite different thing

project. Not only must he know it, he from the marked rhythm of the piece) project. Not only must be know u, be from the matter rhythm of the piece) must feel it in a very personal way. And and to reflect it faithfully. Learn the the formation of the providence of the piece (Continued on Page 449) "MUSIC STUDY EXALTS LIFE"



You will welcome the addition of this group of autstanding easy teaching pieces-there never seem to be enough.

	3830 Deep River E 3	
ind	3830 Deep River, F-2 3831 Nobody Knows the Trouble I've	
ice,		
To	3832 Roll Jordan Roll	
rid	3833 Somebody's Knocking of Your	
cal	Daor, F-2 3834 Sometimes t Feel Like o Motheriess Child	
nal	3835 Standin' in the Need of	
out	Prayer, F-2. 3774 Songs of America, -2arr. Reisfeld 3775 Songs of Scatland -2arr. Eckbardt	
en	3775 Sangs of Scatland, -2atr. Eckbardt 3775 Sangs of Scatland, -2arr. Eckbardt	
ur-	3774 Songe of Essential Contraction Contraction	
ins	3800 A Mystery Story, C-1	
al, -	3801 Hippity-Hop, G-1	
em	3803 Hoppy and Gau Co. Hopkins	
ee1	3804 The ice Cream Man, C-1	
ter	3808 Strutting, C-1 3809 On the Open Rood, C-1 3809 On the Open Rood, C-1 James	
	3807 On the Open Rood, C-1. James	
he	3810 The Bee and the Bultercup, C-2 Eckhardt	
ıd, –	3812 The Grosshanpert' Halld, Dm-2 Eckhardt	
'al	3813 Pillow Fight, Cm-2 Ecthardt	
10+	3814 Scotch Piald, C-2. Scormalia	
pe	3815 The Funny Old Clown, G-2Crosby	
	3814 Scotch Piold, Cm-2 Ecthod 3814 Scotch Piold, C-2. Scormalin 3815 The Funny Old Clown, G-2. Croby 3816 Caillo Sang, G-2. Manigamer 3817 On the Merry-Go-Round, C-2. Manigamer	
ed	3818 On Tiploes, C-2	
on,		
H. i	3822 Minuet In G, -1 Beethoven-Hopkins	
by	3822 Minuet In G Beefhoven-Hopkin 3833 Poloncise in Ab Chopin-Ashey 3825 American Patral, C-2 Meachem-Ashey 3826 Norwegian Dance Na. 2, A-3 Grieg-Ashey 3827 Payane, G-2	
	3826 Notwegign Dance No. 2 Meacham-Ashley	
	3827 Poyone, G-3. Rovel Ashley	
er	3827 Pavane, G-3. Raver Ashey 3828 Morch (Nufcracker), G-2 Tschalkawsky	
г-		
n	Ask your dealer for Century music. If he cannot	

complete catalog listing over 3800 numbers of 20r a copy is FREE on request.

CENTURY MUSIC PUBLISHING CO. 47 West 63rd Street, New York 23, N. Y.

THE INSTANT-MODULATOR turn any key to any other at a glance-Truly a boon fo organists and accompanist Price \$2.00 postpaid. Money-back guarantee THE MARVIN MUSIC EDITION 260 Handy Street New Brunswick, N. J

Original compositions for the Piano by LEOPOLD WOLFSOHN w intriguing melodies and harmonies that linguate for studio and concert. Used by progressi edlate, Advanced and Difficult

Learn this Independent Profession AT HOME ARTE

JULY, 1948

VOICE OUESTIONS

Answered by DR. NICHOLAS DOUTY

A Soprano Whose Lips, Chin, Jaw, and A Soprand

0. I heard a soprano who is studying in one of our well known music schools, who upon singing a high tone, sustained over four beats. has a decided trembling of lips, chin, and threat. What would cause this and is there a remedy or curc? If it were a question of breath, why would not this happen on the lover tones? The voice was very insecure I am a voice teacher and while I never had it in my teaching career, it must exist, and I would not know whether it was a fault of teaching or something in the make up of the vocal cords, but there should be a solu-tion I have my own ideas, but I would like yours. The trembling of the lower face was teet away .- Mrs. V. L.

mind, might claim that the word was dist A. Your description of the volce production of the soprano of whom you write indicates ed and incorrectly pronounced. But the phrase as they saug it, was so hrilliant, so of the sopratio of which you with that she has three easily perceptible faults, tremhling of lips, chin, and threat, and tonal insecurity, by which we suppose you mean instrong, so beautiful, so musically magnificent, that even the severest of them was forced into reluctant admiration. So it is with ability to sing in tune, and a pronounced word "comfort" in the first recitative from Handel's "Messiah." about which you wrote Handel's "Messiah." about which you wrote to us, When you hear it sung next time, if the tone is lovely, alluring, and expressive, please temper your critical judgment with a little artistic merry. The "Messiah" was written contributing causes that it is difficult to deter-mine which one is the most to blame. For example she might be of-an unusually nervous temperament and the strain of singing hefore a critical audience might have completely up-set her control. Or she may have heen ill and as you kuow, no singer can do herself justice and produced in 1741, quite a few years before Webster was horn, and no one can possibly tell exactly how the word was pronounced at when she is sick. As she was able to sustain a long high tone it seems to be quite unlikely that there is anything radically wrong either with her vocal cords or her lung capacity. that time. The Ever Recurring Problem of the Young The most likely explanation is that she forced her voice, using a greater pressure of breath Girl's Voice Q. My daughter, age fifteen, has a very good O. My daughter, and Affern, has a very good soprano voice, reaching MURA- costly. Within the last year she seems to have a tenseness in her throw muscles and she is a froid her voice will crack. This worrier her terriby, as she wonts to ship well more than interaction in the world. To increase this conditions to your thing the is old anouely taken based. than the vocal cords could comfortably resist. Therefore the whole structure of the larynx, the tongue, the jaw, the lips, and perhaps even the palatal arch shook like a leaf in the wind, causing the insecurity of pltch and the tremolo which you remarked. There must always be a sense of balance among the three most imyou think she is old enough to have lessons in voice culture?--C. T. De. L.

portant attributes of singing, the breath, the vocal cords, and the muscles of speech which Vocal cords, and the muscles of speech which are used in vowel and consonant formation. If any one of these three acts in a faulty and uncontrolled manner, a clearly defined vocal defect is immediately noticeable. Your young soprano must discover quickly, either hy her-A. Whether or not your daughter is old -coungb to study singing dependence entries'u puos her physical, mental, emotional and yourd de-your danger and the study of the study of the study your dangelies (before are young women, H' your dangelies beings to this latter class, sies is quite old enough for study, provided her singing lessens do not like very young woman must necessarily pursue to prepare for her future life. You should find a singing reacher who understands this and will horiz be and slowly, dime correct to allow her musical de-yclopment to progress along the same almost desting the same single. self or with the aid of her teacher, exactly where her yocal trouble lies and immediately memedy it. As you point out, her vocal tech-nique at the moment is very deficient and she can scarcely hope for much success until she

How Should the Word "Comfort" be Pronounced by the Singer?

Q. Why do oratorio singers sing "Com-four-t ye" and similarly distort the "er" sound? Of course I know the "r" sound should not be predominant in diction, but it seems that singers could approach the pronunciation pre-ferred by Webster,-H, C, L,

our daughter to see if she is tightening her your daughter to see if she is tightening her throat muscles, her jaw or her tongue, and if she is he must be able to suggest a course of study to cure whatever difficulty he may find. He must not he a theorist alone hut a practical must be the practical map makes the back A. The English word "comfort" is derived from the Latin "comfortare" through the old French "comforter." The vowel O exists in both syllables, yet Webster declares that the word should he pronounced "Kumfert," com pletely eliminating the sound of O in the sec books, but the practical man makes the best oud syllable, and substituting a tight and throaty sound for the clear and open one. 3. The number of published books upon the Your question refers to the first recitative in Handel's great and popular oratorio, the "Messiah." Here the word "comfort" occurs voice is legion and is steadily growing each year. Almost all of these contain good advice four times upon four separate musical phrases Each one of them must be beautifully sung. with some suggestion of the meaning of the word, as well as its pronunciation or the whole recitative falls flat. If the singer pro-

year. Almost all of these contain good advice to the enquiring student who is intelligent enough to understand them. However, none of them can take the place of careful yies lessons from an experienced almost with the Plasse look at "unin Worker of Speaking and Singing". Do product and Droschowskife "De-Singing". Do product and Droschowskife "Deduces the second syllable of this expressive word with a rather closed mouth, the tone will fall back into the throat, sounding ugly and Singing," by Fillebrown; Samolloffs "The Singer's Handbook"; and Proschowski's "Be-ginner's Voice Book." These hooks may be obtained through the publishers of THE ETUDE. hall back into the threat, sounding ugly anu pinched. It is a very dangerous and difficult spot for the tenor voice, and if he should pre-fer a free and lovely tone on "comfort," to the tight and throaty sound that the Web-However our best advice is to find a good singing teacher for her at once.

fortunate indeed.

A. Whether or not your daughter is old

velopment to progress along the same same, gradual lines as that of her mlud and body. If you can discover such a person you will he

2. Her new teacher must carefully examine





John M. Williams CLASSICS. Collection of classic and standard piano selections carefully edited with regard to fingering, pedalling, phrasing. 1.00

Bernice Frost COMPANION SERIES. Classics, folk tunes and original compositions chosen for their musical and pianistic value, as well as for study 1.00 purposes.

Beatrice Hatton Fisk KEYBOARD FUNDAMENTALS. A book for beginners of all ages presenting the essential facts in progressive order. This new approach is to acquaint the beginners with the fundamentals of reading and playing from the 1.25 printed page.

Bernard Whitefield THE SIMPLEST BOOK. An elementary book for the absolute beginner. Presents the rudiments of music in a simple, pleasant and entertaining manner building a firm founda-.75 tion

"MUSIC STUDY EXALTS LIFE"

BOSTON, 16

TERNICE FROSTS



MASSACHUSETTS

LEOPOLD WOLFSOHN EDITIONS Hotel Ansonia, B'way at 73 Street, New York City Make THE ETUDE Your Marketing Place Efude Advertisers Open the Doors to Real Opportunities PIANO TUNING PAYS

THE ETUDE

Recollections of Edward MacDowell (Continued from Page 416)

to play us the music and talk about it opposite end of the campus he was read- of his time that I could beguile from him.

class, and talking with him, and one day in the whole university doing anything so That is why I watched him, why I lis-I said, "You are not a man of words, Why presumptious, and that was George Ed-tened to his every word, and stayed over do you try to lecture in words? You ought ward Woodberry; in a room over at the after his classes, and stole every minute

ing us poetry out of Palgrave's "Golden And now, as I remember and write down spirit in every way akin to his own or Being a really great man, he was will- Treasury." So, of course, Woodberry, like what he said, please understand that I the Moonlight Sonnta, he said that if preing to take advice, even from a boy. He MacDowell, was fired by Builer, and Co- am not making it up, nor writing vague sented one of those cases where a fooish began hesitatingly to try it, and in a very lumbia University died. These were the impressions. I am using MacDowell's title had been given to a masterplere hy short time his class in general musical two men in the place who did most for own words, and I am able to do that after a music publisher. He played the first culture was spending its time listening to me. They helped me to understand the a lapse of twenty-seven years, in spite of

true spirit of beauty, and to assert and the fact that I never made a single note true spirit of beauty, and to assert and the fire a curious memory for vital words, defend through my whole the the first the next especially for dates or names or creative attitude. Of the two men, Mac--not especially for dates or names or creative attitude. Or the two men, and Dowell was the more dynamic, for Wood- anything of that sort, but for the things entirely dull and respectable. Then Mac- MacDowell play some music, and then herry was a little pessimilstic and very which lie under them. It is my faible to bowell would find himself trying to tell asking him questions about it. That, of sad, But MacDowell was a fighting man, compose what I am writing complete in us about music, and what it meant, and he course, was horribly unorthodox and un-He believed in America. He believed any mind before I touch a pencil or a true. would grope around for words, and find academic, and it was obvious that a pro-that things could be done by Americans. writer, and if something harpens to defar very jumbled and inadequate ones, and fessor pursuing such a method would get. He believed that students came to him in the setting down of it. I find that after conclude with a gosture of despate. I had into trouble with Nicholas Murray But- order to go out into the world and make a lapse of days, or even of months Lbasdeveloped a habit of staying after the ler. There was only one other professor beautiful and inspiring and human art. lost very little of it.

A Beethoven Enthusiast

He was a worshiper of Beethoven, a (Continued on Page 446)



University Extension Conservatory

1803 - THE WORLD'S LARGEST HOME STUDY CONSERVATORY OF MUSIC - 1948 MEMBER OF

Extension Courses by noted teachers, leading to Diplomas, and Degree of Bachelor of Music.

You can prepare yourself for a better position by studying at your convenience by the Extension Method.

A DISTINGUISHED FACULTY OF ARTIST TEACHERS WHAT PROGRESS ARE YOU MAKING?

28 EAST JACKSON BLVD. (DEPT. A-636) CHICAGO 15, ILL.

Your musical knowledge-your position and income today-are the result of the training you have given your natural ability. Additional training will open up new fields, new opportunities, greater income and higher standing in the musical world.

This valuable training, through our Extension Courses, may be taken at home with no interference with your regular work just by devoting to self-study the many minutes each day that ordinarily go to waste. The progressive musician, as busy as he may be, realizes the value of such study and finds the time for it. Well paid positions are available to those who are ready for them.

YOU can do it too! It's up to YOU!

EQUIP YOURSELF FOR A BETTER POSITION A proof of quality is important for one interested in further musical training. Our courses offer you the same high quality of preparation which has developed and trained many successful musi-

NATIONAL HOME STUDY COUNCIL offered.

We are the only school giving instruction in music by the Home-Study Method, which includes in its curriculum all the courses necessary to obtain the Degree of Bachelor of Music.

No entrance requirements except for Degree Courses. Credits earned by using your spare time for advancement.

Catalog and illustrated lessons sent without obligation to you. Check coupon below.

HIGHEST STANDARDS OF MUSIC INSTRUCTION

This is Your Opportunity-Mail the Coupon Today! -----UNIVERSITY EXTENSION CONSERVATORY, Dept. A-636 28 East Jackson Blvd., Chicago, Illinois Please send me catalog, sample lessons and full information regarding course I have marked with an X below. 📋 Piano, Teacher's Normal Course 🔲 Voice Diano. Student's Course

Choral Conducting Dublic School Mus.-Beginner's Clarinet Public School Mus.-Supervisor's
Dance Band Arranging Advanced Composition [] Violin Ear Training & Sight Singing History and Analysis of Music Guiltar Mandolin Harmony Saxophone Cornel-Trumpet Double Counterpoint D Professional Cornel-Trumpet Danjo Street No. City..... State.....

you?......Do you hold a Teacher's Certificate?..... Have you studied Harmony? Would you like to ears the Degree of Bachelor of Music?....

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

A. You are still young enough to make quite considerable progress in this field, althöugh a start on the plane five or ten years ago would have helped uniterially. Certainly we recemwork, by which we mean a thorough knowlwill equip you to handle third or fourth grade standard compositions and studies with ease. tion, and use the more elaborate forms only after you are pretty well advanced in your ready for the organ, and we suggest the well served criticism offered by the writer yo known Organ McHod, by Stainer, to start quote, with Later, you could take up the "Master Studies for the Organ," by Carl. If at all per well known and repatable plane manufag land 6, New York City.

much about planes og nitori insertingering om diskriment: T here just read en article in True Error T here just read en article in True Error tions for a good smalt corrent. These art series to a for a good smalt corrent. These art series to a for a good smalt corrent. These art series to a for a good smalt corrent. These art series to a for a good smalt corrent. These art series to a for a good smalt corrent. These art series to a for these scho nice something board corrents but are of hitle-coules to a committee lowers of the scho nice something these art series to a for the scho nice something these art series to a for the scho nice something these art series to a for the school source art series to a for the school of a for the school source art series to a for the school source art series to a for the school of the school source art series to a for the school of the school source art series to a for the school source art series to a for the school of the

tion. If space is not available, then the pipe organ cannot be considered. I understand some

JULY, 1948

Q. I am strenty free years of age, and what freeful of recommenting, its is supromote a former to plus the organ at least self means have "interment, should set recommend a to entertain muscil and friends. I realize the small, or even the "compact" organ over the remendance amount of Knowledge and "organ electronic type? Please give the names of tremendous amount of showenge and work electronic type? Please give the names of that is required to become even a half decent several thoroughly reliable firms. arganist, I have never studied music. How Now about planos-do you recommend the

long would I have to study piono, and roughly spinet type for auditorium use, or would a how much of the different steps in a plano grand be necessary? What planos are good? tong would be executing poor, and company spine type for additional use, or how much of the different steps in a plane grand be necessary? What planes concressould be executing? What ore the best Should we investigate used planes? course varial be co-variant? What ore the best Should we investigate used planas? basks for the study of plana and argonant. Could you arapply the names of firms making electric to organ matters.—J., W, F, J. constrained for the study of the study

have neiped matterianty. Certainly we recame constances trankly to any replicance organ mend deferring action on the organ till you manufacturer, and they will have a representa-baye strained a pretty fair grounding in plane. If we consult and advise with you. We are sending you a list of such manufacturers. If you are reluctant to accept the word of these firms, you could engage the services of an independent organ architect, who would plan music of any theme or melody of any im-For these studies we suggest the Standard your areas and see to its proper installation. Gended Conress of Studies, by Mathews (pub- but of course this would be an added expense. haded in 10 grades), and completing the first. We are giving you the name of one of the best four grades. Continue the later grades while known authorities in this connection. The four grades. Continue the atter grades while shown authorities in time competition, rule spin work on the organ. In equipmetion with munifactures on the speciality would advise the Mathews books, use the Czerny Studies yant as to space. A two-nannual instrument Selected by Liebling (a) volume). Practice on ogift to suffice, and the 3rd manual would be scales almost from the beginning, using "Mas- to our thinking a needless added expense for tering the Scales and Arpegoics," by Cooks. a church of your size. We have no present li-tering the Scales and Arpegoics, by Cooks. a church of your size. We have no present li-Take these in very easy stages, slowly at first and increase speed very gradually with repeti-have to be supplied by the manufacturer. The term "rank" simply means a set of pipes bé-longing to-any one stop. Three "ranks" therestudies. When you reach the third grade you fare, as such, are no detriment, but if the same should litroduce the easier Bach works, such pipes are used by duplicating stop names, to as the Little Preludes and Fugues and the Two Part Inventious. By this time you will be than it has in reality, then comes In the deserved criticism offered by the writer you

We are sending you also the names of some blockes for the origin, by call, if at all pos-sible we suggest that you be sure to obtain thres. Naturally, a new instrument would be the services of a competent teacher. We are preferable to a used one, but the construction the services of a competent reacter, to a new prefermine to a used off, on the OMALTECOM scaling you have addresses of some manuface-tion of the service o the committee have had occasion to use the services of a piano tuner, and if you have such

Q. How does an organ and piano committee a tuner in whom you have confidence we sugwho knows nothing about organs, and not gest you seek his advice in purchasing your much about plauss go about investigating and instrument.

Our church is small-about 20 members— Our church is small-about 20 members— and scats must be considered, but re are is-suggest a single program, based ratively on received only in good instruments. Our and the "Alseable" which result be suitable, for whether works about 30, but it is a question. Easter, Brit is a tracking the whether works about 30, but it is a question. , owing to the architectural construc- program was one hour and thirty minutes.

arguing marks small organs complete in one companies marks small organs complete in one of the new knew of seak forms, and do you see the distribution of the lower being states of seak forms, and do you see the distribution of the What prior is a state of a summer, for a summer, being distribution of the distribution of the distribution of the same distribution of the same distribution of the distribution of the distribution of the same distribution of the distribution of the distribution of the same distribution of the distribution of the distribution of the same distribution of the distribution of the distribution of the same distribution of the distribution of the distribution of the same distribution of the distribution of the distribution of the distribution of the same distribution of the same distribution of the distrebution of the distrebution o

real straight unit organs, purchased by Theorem 15-06 Art bone (p. each straight number of seven by the new part of the straight of the seven by the seven in the seven part of the seven by the seven that makes such organs "pitint"? Our com-mittee has made some investigations, but are and will bear repetition.

"MUSIC STUDY EXALTS LIFE"

Brin

J

Ne

3910-

It

pietz

NOW IT'S EASY TO Identify any melody WHEN ALL YOU KNOW ABOUT IT IS THE TUNE. Track down any recording OF ANY MUSIC AVAILABLE ON RECORDS.

Encyclopedia

ORDED

The world's

most complete

recorded music

directory of

Third revised and augmented edition

75.000 RECORDINGS. 800 COMPOSERS.

COVERS EVERY SERIOUS WORK NOW

AVAILABLE ON RECORDS.

► The most authoritative, up-to-date, and

performers. Splendid new typographical

rrangement guarantees maximum reada-

bility. Complete instructions on how to

use this most famous of all guides to re-

MUSICAL All the themes of THEMES all the important instrumental THEMES compositions ever written

10.000 THEMES ARRANGED FOR READY REFERENCE. THE MUSICAL EQUIVA-LENT OF ROGET'S THESAURUS AND BARTLETT'S QUOTATIONS.

comprehensive listing of the world's re-corded music. Every recording now avail-► The main body of instrumental music has been organized for immediate referable is included. Incorporates all current ence in A DICTIONARY OF MUSICAL THEMES. listings of all record companies—American and foreign. RECORDS RATED FOR FXCELLENCE OF PERFORMANCE, Now, every music lover can find the exact portant instrumental composition ever INTERPRETATION, AND TONE written . . . identify almost any melody Critical sketches of all composers repreheard, without knowing the name of the sented ARRANGED FOR SPEED AND EASE OF REFERENCE, Alphabetical composer or the work

AMAZINGLY SIMPLE TO USE. The order throughout. Records listed under easy, uncomplicated theme-finder Index names of composers, also under names of Key sounds incredible, but it works every time ... even for people without a formal musical education. If you can hum the melody you'll find it here.

600 PAGES OF THEMES by every corded music. important instrumental composer. Every Latest, 1948 edition of the standard autheme given in full. Covers symphonies, thority, consulted by the world's leading collectors and record stores. Includes concertos, chamber music, all instrumental pieces. A cyclopedic index of music, 750 many recordings soon to appear on the pages in all. Introduction by JOHN ERSKINE. Only \$5.00. market for the first time. 800 pages, only \$5.00.

THE GRAMOPHONE SHOP A DICTIONARY OF MUSICAL THEMES ENCYCLOPEDIA OF RECORDED MUSIC SEND NO MONEY NOW, UNLESS YOU WISH

SEND NO MONET N	OW, UNLESS 100 W	i s n
A 3 c STAMP a Yue Elber cr Bich at These Boeks for REE EXAMINATION ook chem over at your leisure for days. If they do ned live us to days. If they do ned live us to the state of the state of the days. If they do ned live us to rem los a full refund. You may refer eider book, or both. UST MAIL THIS COUPON	CROWN PUBLISHERS, 419 Fourth Av Please send the following. If not satisf- books within 10 days, and you will re The Granubase Shop Ensyle Reorded Music 0 55.00 Debe 0.0.0. (Pontage extra Name Address City	ed, I may return fund my money. s @ \$5.00 pedia ef uge free)
wPIPE ORGANSUsed less of ploe organs for church and streling. Eff up-to-date used hortzwards on hand, at a prised very reasonably. We also refutil a spice of the streling of the streling of the rgans. We solitie inquiries. Delosh BrothersOrgan Experts -108th Street Coroaa, L. I., N. Y. Cit	Piantata-Send for ing how you may right-reading and picture Practice effort minimized. Used by Provide the picture of the picture rest of the picture of the picture of the picture rest of the picture of the picture of the picture rest of the picture of the picture of the picture of the picture rest of the picture of the picture of the picture of the picture rest of the picture of the picture of the picture of the picture rest of the picture o	free booklet show- racy, memorizing, asyng thru mental ion. Quick results, r famous planists, on.
HANDS you the Music you Nablest has drawer tray file abeen music earlier joor sortching it allows that the music you want. Without the music you want. Without the music you want. Without the music you want. Without the music you want. Without A res. of a 1912 N. Made	want	Protects music from dirt or damage. Richly styled. Beautifully crafted. By makers of Nationally: Known Tonk Furniture.
TONKabin for Sheet Mu		Sizes and styles for Homes, Schools, Bands, etc.



cians and teachers in the past.

The Council is an Association of which we are a member. It includes the outstanding correspondence achools in the United States with headquartera at Washington, D. C. Members are admitted only after rigid examination of the training courses

A DIPLOMA IS YOUR KEY TO SUCCESS! UNIVERSITY EXTENSION CONSERVATORY

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

-

CLASSIFIED ADS

YOUR UNWANTED MUSIC exchanged piece for piece, 5c each; quality match Burpee's Specialty Shoppe, Delton, Mich.

BACK POPULAR MUSIC TO 1856. Bailads, Rags, Everything, List 16c, Vocal, Instru-uental Classics Exchanged for Old Popular Music, Fore's E-3151 High, Denver 5, Colorado.

LEARN PIANO TUNING-Simplified, au-thentic instruction \$1.00-Literature free, Prof. Ross, 456 Beecher St., Elmira, N. Y.

LEARN PIANO TUNING AT. HOME. Course by Dr. Wm. Brald White. Pay as you Rearn. Write Karl Bartenbuch, 1001A Wells St., Lafayette, Ind.

Prive processing and the processing of the processing processing and the processing proc

WHEN IN NEED of a superior grade violin, write me for full details. Violin will be shipped free of all charges for your examina-tion and trial. Chas. W. Brown, 1016 Rahei St., Madison 4. Wisconsin.

FOR SALE: Fine, old Cello, Beautiful Tone, Good Condition. Dated 1605, Jacobus Stainer. Apply Dorothea Webb, 45 Inglis Street, Hali-fax, Nova Scotia.

FOR SALE: Nicholas Vuillaume Violin in Excellent Condition. \$300,00 or Will Trade for Good Bass, Aito, or Regular B Flat Clari-uet. Kenneth P. Wolfe M. D., 427 W. Superior St., Alma, Michigan.

FOR SALE: Rare, old Prescott cello in good condition, E. C. Strong, Box 21, Col-legedale, Tenu,

FOR SALE: Violin, by Ch. F. Gand Ver-sallics, 1805. What am I offered? J. Tilley, 182 Penrose Street, Springheld, Mass.

WRITE SONGS? Read "Songwriter's Re-vlew" Magazine, 1650-ET Broadway, New York 19, 20c copy; \$2 year.

FOR SALE: Kimball Grand Piano, artist FOR SALE: Kimball Grand Piano, artist rworf, estyle L, Beaufird) wainut, snow white rworf, estyle L, Beaufird and action in per-fect conditions. The second second second new would cost three thousand admino today new would cost three thousand second by actilize to quick buyer. Can bardly be dis-surting to quick buyer. Can bardly be dis-appointer from a we viano. Can be seen by appointer from a we viano. Can be seen by appoint for the second second second second second to Levitz.

PIANO PROBLEMS SOLVED satisfactor lly according to Leschetizky's intentions by a personal pupil, Dr. Austin Roy Keefer, P. O. Box 139, Langhorne, Pa.

FOR SALE: Old French Violin-good tone -Bow and Case, \$300. J. Casker, 1420 W.

FOR SALE: Virgil "Techniciavier." spinet model, full keyboard, up and down chicks, fonch regulator, in excellent condition, SSS. Where Doben, 4240 Wainut Street, Philadel-phin 4, Poma, Barring 2-4248.



These, the partettes and entemplas-special choruses -modulating to other keys-supportions-amiltipations -orkan paints-color effects-swingy backgrounds-Write today. ELMER B. FUCHS 335 East 19th St. Bracklyn 26, N. Y

446

Bank Notes and Music Notes

(Continued from Page 409)

people on hand who, unconsciously per- wall of the St. Louis Blues. haps, walk a bit faster when the tune is to whistle while they wait. And it doesn't "say it with music." seem like ninety-five degrees in July if

Rosamond keeps playing Row, Row, Row,

courtly waltz of old Vienna, Frequently, COMPOSERS, SONGWRITZERS, MARE WOKEN by promoting your music, We supply she gilds the work-a-day air with a Hun-low cost copies for your music, we supply songs, Musicopy Service, Box 151, Cincinati 1 Olio.

dogs who are frightened at sounds they that nothing could be done with it. cannot recognize, and from people who Concerning Wagner, he said that the inguess to explain. If I feel ashamed now have an unfortunate association with a music dramas were overlong, and that at this recollection, it is not because of solemn notes. "But," says the manage- trayal of the powers of nature, his music before it. sheam notes for state and a state of the manager (raym of the powers of matter, fins music become it.) ment, any time is bound to remind some became sublime beyond description, Mac . But MacDowell was always willing to heat, any time a mount or remain some necessarie subline beyond according that the same time to four MacDowell was fitting where the same time to four He

among depositors and is in a pulse-feeling had blown him out of the building. position, so far as public reaction is con- MacDowell was an enger and tireless

good," he says. "You don't know why, to insist that music could give you defi- perch. but you smile. Another thing. There's a nite ideas of realities, and we would have girl working here who never, never makes amusing controversies in the class. He a mistuke. And she happens to be a girl played for us his "Wild Rose." What who likes the music so much she asks could be more obvious? How could any-Rosamond for encores after hours. May- one possibly think that it referred to anybe there's some connection. I don't thing else? Said I-Impertinent young-

Here's a bank, then, where everyone many other things," "What?" demanded feels good. So does Rosamond, because the composer, with some excitement, and her public grows. People dart in and out I answered, "Well, it might be a pretty of the bank, even when they have no busi- girl coming down a lane !" ness to transact there, to catch a tune on Sometimes he would prepare unhappi-

couple come in from Tenafty, New Jersey, bit of his own music and expecting us to

Rosamond sees nothing unusual about explain why the thing was Scotch, and to "MUSIC STUDY EXALTS LIFE"

her assignment to the balcony of a busy account for the storm, or the war, but a her assignment to the balcony of a many was more difficult to show the maiden unexpected places. There's one, for ex- looking out of the window!

Recollections of

Edward MacDowell

(Continued from Page 444)

ample, at Ebbets Field in Brooklyn, * I recail another piece that was Turkish ample, at Libers read in the and in it occurred an extremely usly dis. where the longers have been been been been been been and the composer's blood the way they feel about each play, in run cold. He told us-I forget which-TARMONY, Composition, Orchestration, Instruction, Nr. Phys. Rev. B (1997) and carefully selected to fit the mood of the tangue champeonany to the Nights, or both, and had suddenly moment, they succeed in reaching the the hills of Prospect Park echoed to the Nights, or both, and had suddenly thought of the wives of the Sultan who Now come a bank and a girl, in happy bad been strangled with whipcords and swingy, or slow up for a dreamy gypsy teamwork, to prove again that you can thrown into the Bosphorus. Well, one can melody. Standing in line, they're likely say anything—and say it better—if you put a disharmony into a composition for many different reasons, but certainly the average student must consider himself ill-used when he has to guess such a thing as a sultan's wife strangled with a whip-

MacDowell played us many of his own compositions, because we wanted them, and were bold enough to clamor for them and to point out that this was the music he could tell us most about. He played the "Hexentanz," and told us it was another case of a foolish title given by a publisher. It had been weltten as a

movement for ns and said, "It is an ex- "Schattentanz," and you could see fire-Looking back at some of her programs, pression of the most profound and poig- light flickering on a wall; there was no Rosamond gives a few statistics. In six- mant grief." Someone referred to the later suggestion of witchcraft in it, but the teen sessions of three hours each, she sonatas, having opus numbers up in the publisher had thought that a witch's played five hundred and fifty numbers hundred. He said in substance, that they dance would sell. He played "The Dewith no repeats. She included classics, were a matter for despair, penetrating to serted Farm," and told us about the New ranging from the light ones to the impass such subtleties and intricacies of the limmpshire place where he worked in sioned compositions of Chopin, Debussy, spirit that it was difficult to follow them. Summer, He played "To a Water Lily," Rachmaninoff, and Enesco. There were Concerning the Ninth Symphony, he said and quoted Gelbel's poem about the white familiar operatic arias and overtures, as that he disliked to express his opinion of swan floating by. He played his great well as Ilit Parade leaders. Trick pieces it, because Beetboren was such a great Eroica Sonata, and I am embarrassed to such as Nola, Killen on the Keys, and composer and so noble a spirit that one recall what I suid about it in class, I Lopez's Flapperette, were introduced on wanted to approve everything of which didn't understand it, and confessed the doldrum days. And interspersed through the himself approved Nevertheless, it was fact, and asked, in substance, what was all the programs were plenty of folk MacDowell's opinion that the main theme the basis of its form. Suppose it had of the chorus, the "Hymn to Joy." was stopped half way through, could one have The only difficulties have come from essentially obvious and commonplace, so told the difference? I don't recall his

particular song. One woman, for ex- much of their dialogue was thresome and any word of his, but simply because I ample, entered the bank during a rendi- loaded down with details not properly realize how crude my question was, and tion of Are Maria. Having just come musical, but that when Wagner came to how little equipped the whole class was from a funeral, she was disturbed by the his great moments, especially his por- to profit by the intellectual treat spread

One of sometime, and inter size way we intervel was not an aumiter or grand teach, and at the same time to intervel controlling programs to a control the too opera as an art form. He did not have went traveling as a missionary of beau controlling program. For the state of the too opera as an art form. He did not have contoning programs to avoid the cost of the open as an art term, ne und not nave went traveling as a missionary to avoid emotional resonance." Fortunately, in the to see things on the stage. I remember tiful music; he met crowds of prophe and shows of hence intervention on reduced to the open in the open time to be the stage. eminimi response. A contained, it is to be dongs on one sage. I compare tith misse; ne has cover on even as a south of human intercourse, an accident asking if he went to the Metropolitan played for them, and when an old farmer among or anomal differences are assumed and the set of to this instance is externing they are not splete theme, and he same time has come up the tota that the viscous be dismissed as unimportant to the larger been there once, and they had given him chords at the end of "From an Italian arpose of the maste. Eddle, one of the floor men, dreulates the first time the man had let it off it ing along. MacDowell was greatly cerned. "The concerts much you feel champion of programme music. He used which stands upon his high recky

> The wrinkled sea beneath him crawls, He watches from his mountain walls, And like a thunderbolt he falls . .

MacDowell had to admit that the ster: "It seems to me it could refer to thunderbolt hit twice on its way down ! He spoke of his concert tours. He had o make them; one spent all one earned in New York. They were very wearying ; few people realized the nervous and physical strain involved in giving a pianoforte their way down the block. An elderly ness for himself by playing as this or that was bathed with perspiration at the end, was bathed with perspiration at the end. every Friday evening when the bank's gives what it was about. He played us a heard him in a concert hall, but I heard area will able. Thus at and lister to South kill it was about. open unill eight. They sit and listen to Scotch hit-I don't reall the title, but it him in the Columbia class room, in an old the recital while they wait for their chil- had something to do with a maiden look. building in a far corner of the campusdren to meet them for dinner. A stop at ing out of a window while her lover was When he wrote fortissimo he meant all the hard hard her wrote fortissimo her meant all the bank has become another "pause that not we write our to be a bank of the wars, or in a storm, or doing some of it and more, and he made the walls of the bank of the bank of the walls of the bank thing else violent. It was easy for him to the building shake; it has seemed to me (Continued on Page 451)

THE ETUDE

VIOLIN OUESTIONS

Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Vuillaume Model

Book on Violin Study Bogs on vision screep A transmit Model R. S. S., Chiorann, H you will with to the B. N. W., Florida. For the appraisal and guidements, they can send you a far longer that you send it to The Rubojh Warnitzer start of books than I can possibly give you. Co, 120 West 42nd Street, New York City, ist of books than 1 can possing give you. Co. 120 west similarity few lork city, on the pointografic side, I would suggest the or to Win Levis & Son; AP world Wilash following: "Practical Violin Nusdy" by Fred. Avenue, Chicago, Illionis, From your descrip-erds Hain; "Modern Violin Physics," of the into of the instrument I cannot begin to form son and Forsyth: "The Modern Technique of an opioion regarding its authenticity, May Violin Doving," herkley; and "Violis Phys- an initiation Violiname has similar markings. ing as I Teach It," Auer.

Probably a Factory Made Imitation R. L. Y., Maryland. It is always dangerous to give an opinion on a violin of which one has

Mrs. L. M., Massachusetts. It is just pos-sible that you are over-anxious about your the data you have furnished me I have little side that you are over-analous about your the data you have furnished me I have kittle darks seeming inability to count an east besidentiation in asympt that you have a factory-rhythm. It may be that she feels you are made forman instrument wort polynomy about a dark and a low has not syste completed an the tricks, 1 judget he violin to be far a rear all such has no reyst exclude that of a dark worth your which are pair at the site of the second second second second second second and the site of the second second second second second second second reprint and the second reprint second second second second second second second second reprint second second second second second second second second reprint second reprint second s

deprint The present toucher seems to have a seem of the violation of the viola

Miss M. P., Florida. I suggest that you you will find teaching material discussed at write to the publishers of This Errors regard- some length. Ing viola material. They can supply you with

a much larger list than I have space for here. For a Well-Rounded Technique My own publications can also be obtained from J. H. R., Illinois, Not knowing J. H. R., Illinois. Not knowing your playing ability, it is difficult for me to advise you re-garding the material you should study. How-ever, I do think that you would get more techever, I do think that you would get more focus P. F. D., Illinois. 1 am not quite sure what incluse hearing the Service exercises who you mean by "the four best loves songs for folin." If you are luterested in a mrangements whiles to aquire a Kirwitzer, Payillo, and of famous Kongs, then the field is a wide one, the half were it will be if you atomy the field and the service are in the service area in the service area in the field of the service area in the field is a wide one, the silver must. But I cannot begin the silver is will be if you atomy the service is the silver in the silver is the silver is the silver is the silver in the silver is late Soldier" to *lch Licko Dich* of Greg. But to tell you how long it will be, if you study if you want violin solos, then I would suggest them, before you can play the Bruch G minor

a you want violus along, then I would suggest them, before you can play the irrited to Hauge Watter's Pricessong, Wanner-Wilbelmi; Cando Concerto. To answer that question work Ascroso, Sammartini-Eliman; Liebestelid by ply the knowledge of personal factors of which Kresler, and Salut d'Amour by Elgar. The World of Music

(Continued from Page 397)

B-flat minor with the New York Philhar- 48th Street, New York 18, N. Y. monic-Symphony Orchestra conducted by John Barbirolli.

test is announced by The American Ac- dollar prizes are offered in four classificacordionists Association, Inc. Open to all tions: plano, violin, voice, and organ. Precomposers, the contest will award two liminary auditions will be held in the varprizes in each of three classifications: ious states and districts during the early Professional; Non-Professional, Classic; spring of 1949. Entrance blanks and all and Non-Professional, Popular. The con- details may be secured by writing to Miss test closes October 1, and full details may Doris Adams Hunn, National Chairman, be secured by writing to The American 701-18th Street, Des Moines, Iowa.





PERFECTED Armour Music Strings



Strings than any other brand



A Secret Formula, known and used only by

Armour, means greater life and strength in

every Armour String. It's a part of the care-

fully-timed tanning process developed and

supervised by Armour specialists ... another

step in the Armour process of turning the

finest lamb gut into perfect Armour Strings,

The perfection of Armour Strings is the

result of six important steps: (1) Getting

finest raw materials; (2) Protecting quality

by constant refrigeration; (3) Controlling

quality by laboratory tests; (4) Precision

splitting of gut; (5) An exclusive Armour

tanning process; (6) Polishing to exact di-

mension desired. When you specify Armour

Strings, you know you are getting the best

by rigid quality control.





447

Competitions

Biennial Convention in Dallas, Texas, An Accordion music composition con- March 27 to April 3, 1949. One thousand



Difficulty in Counting Rhythm

the same source.

"Love Songs" for the Violin

In 1938 he played his own Concerto in Accordionists Association, Inc., 113 West The National Federation of Music

The National Federation of ausset Clubs announces the seventeenth Biennial Young Artists Anditons, the finals of which will take place at the Twenty-fifth Biennial Courceution in Dallas, Texas, Biennial Courceution in Dallas, Texas,

IS THE PLACE FOR YOU if you want to get by

BOB JONES UNIVERSITY

without study and if your only ambition in life is to "whoop it up" and "have a big time."

"America's Most Unusual University" is training young men and women for positions of leadership in a business or profession and for effective Christian service. BOB JONES UNIVERSITY TRAINING DEMANDS CHARACTER AND DETERMINATION.

If you have what it takes to make good . . .

9% you want the Christian fellowship and inspiration of a student body of nearly 3,000 happy and enthusiastic young people from all around the world . . .

If you want an atmosphere of culture and refinement . . .

gf you are looking for an institution that stands without apology for the old-time religion and the absolute authority of the Bible Then



Bob Jones University

GREENVILLE, SOUTH CAROLINA

Are We Music Educators? (Continued from Page 414)

poprime, and so torth, is being decident corned with a more school music rooms: and an Enginstman, each speaking only received at our hands without acquiring today in your school music room. Think Music affords us a magnificent opport is mother tongge, can gather themselves the ability to perceive critically the difference of the world. body in your school music room. I mink music alroads us a magnineant upport ins mouter tongue, can gainer menagives the ability to perceive critically meaned about this statement the next time you tunity to become efficient of the world, together in ensemble and, without other ence, musically speaking, between good and the mouter the mean and the mean an house this statement the next time your turning to become criticans to the works, begeiner in ensemble and, without other ence, musically speaking, between generation than the mastery of their in- and bad. As educators we decry certain the master of their in- and bad. As educators we decry certain the master of their specific and the specific a

as an objective in this leaf, are to come and an Englishman, each speaking only received at our hands without acquiring the three or four years to an an englishman, each speaking only received at our hands without acquiring the state of the second speaking only received at our hands without acquiring the second speaking only received at our hands without acquiring the second se as an objective in this field. Are we con- sian, a Czech, a Norwegian, an Italian, through the three or four years' training

semble in the true sense of the word. The point I wish to make is this; that an objective needs to have planned consideration if it is to be fully realized in the classroom. Note that I say classroom. I think that if we began to consider our rehearsal halls as classrooms, we might be well on the way to becoming music began, have they not been sacrificed upon objective, and our relationship to it. It in this section must be that of critical educators began, may not used ascretized upon toportion and our reactionary to it. If in this section mills be that or com-ble allar of neglect and articlesses? gives to misk an asthetic value not to judgment. By and large, the your people that all of neglect and articlesses? World differently must also be included be dealt with lightly. Think of it, a Rus-World differently must also be included be dealt with lightly. Think of it, a Rus-who make up our musical ensembles 20 purchase mosts: as must curatators we i wonne, why we have not realized out preparation that the mastery of their in. and had. As educators we decry contained to the preparation that the must of each other's subversive musical influences, yet do have been remiss at this point. These opportunities in this regard, the imaginal struments, puty the music of each other's subversive numical influences, year high ideals with which so many of us tion is staggered at the impact of this country! Thereby they arrive at an in- nothing to promote good influences. This

stant appreciation of each other's cul-

tural achievements. At what other level

of education is this possible? How do you

relate your teaching to this world impli-

cation? We talk so much about world

brotherhood. True musicians have experi-

enced it for centuries. Teachers with

imagination will do well to examine the

impact of music education at this level

The observance of discipline, or shall 1

say law, is another related objective that

presents itself for consideration. Here we

must consider that discipline has wider

ramifications than those usually observed

in the rehearsal hall. Punctuality and

close attention are instantly called to mind when we think of discipline, However, these are only two of the many cooperative aspects of discipine. These call

for regimentation. There are others that have a profound effect upon the indi-

vidual. For instance, there is the problem

of educating the student to discipline

himself through home practice, so that he

may have a fuller realization of his en-

semble responsibility. As music educators,

it is our responsibility to provide the in-

tegration necessary to parallel home prac-

tice with our program of education in

music. It is not enough to tell a student

that he must practice at home; he should

be shown how to practice. Oddly enough,

few music educators ever take the time

to do this. The student should be told

what to pratice. Scales, arpegglos, techni-

cal studies, and so forth, should be as-

signed as homework. This is an educa-

tional procedure that is both practical

and sound. Achievement goals should be

set, so that the student may evaluate his

progress by a set of specific standards. It

is not educationally sound to have the

student evaluate his progress against the

attainments of some individual in a

higher or lower "chalr." Surely, the cor-

rect administration of rehearsal tech-

nique will provide integration at this

As educators we must give thought to

regard for school property and the prop-

erty of others. The lack of concern shown

by many music students with regard to

school equipment and property is a re-

flection upon the ability of the music

educator to educate wisely and well. The

disorder found in the average school re-

hearsal room (music on the floor, instru-

ments in faulty condition and laid away

In hazardous fashion, racks falling

apart), is not to be tolerated by the

thoughtful music educator who provides for adequate education in this field. Disciplining oneself to submerge the

ego so that the whole may be important

is an objective that, correlated to class-

room procedures, will make a musical eu-

the teaching of discipline concerning a

point



Piano-Four Hands

Gront-Schaefer Marching Time (3) May Day Dance (3) Off To Camp (2) ...Terry ...Terry .Anthony On 10 Camp Conc. Cadmas 75 Pines, The (4) Conc. Market Son Playlag Two March (3) Williams 40 Processional March (3) Karlemans-Stonghton 40 Sandal Dance (23) Terglemans-Stonghton 40 Sandal Dance (23) Terry 40 ...Cadmns Matthews ...Williams ...Williams Piano-Six Hands

Fightom Control Contro Bake Danse Ecossaise (3) ... Echoes of the Ball (3) In Old Vienna (3) ... Romance in E-flat (3) (3) Rubinstein-Sortorio

Two Pianos-Four Hands

Cadmon-Obborn Deep River (4). Arr. Kelberine Donkey Ride (2-3). Briggs Elhn Dance. Op. 12, No. 4 (3) Grief-Bull Fantasia and Fugue (5). Back-Bauer First Waltz in E-flat (4). Durond Glider, The (2-3). Wagness I Love The (4). Grief-Bull

....Matthews

Two Pianos-Eight Hands
 Danse Ecossaise (3)
 Baker 1.25

 Gypsy Life (3)
 Schumann 1.00

 Marche Militaire (3-4)
 Schubert 1.00

 Polks de Ia Reine (4-5)
 Roff 2.50
 PIANO COLLECTIONS-FOUR HANDS

OLIVER DITSON CO. 2410 WALNUT STREET PHILADELPHIA 1. PA.

type of education is a matter for pioneer sense of values to others. Invariably, I work out of the classroom, In isolated found that the young people being trained cases, I have observed young people hav- by educators of this type had developed a ing good critical judgment with regard like faculty. They were able to discrimito music. Where this has been true, I nate between liking, which is an act of have always found music educators who will, and admiration, which is a reasoned have been true to the aesthetic spirit judgment. I wonder how many educators which motivates all good music. They have developed genuinely educational have been wise and understanding. Be- procedures in this field? Begin to do so, cause of this, they themselves were able and the programs that come to my desk to reason their way into an appreciation will show the record of performances of of the aesthetic principles through which worth while music. At present they are we grow into an admiration for good often filled with music that measured by music. Then too, they have developed the all standards, has little or no aesthetic gift of communicating this aesthetic value.



almost as if he were trying to re- and the-result is inevitable: a weak, unlease the reed. This also has a tendency derfed tone. to open up the mouth cavity and eliminate The clarinetist needs all the breath he

pinching, while increasing brilliance. It can muster when practicing tones in the should be added that the firm lip cushion chalameau register. These tones must be referred to is controlled by the muscles practiced daily, attempting to get all the of the llp and not hy using the cheek tone possible. This is a fundamental exmuscles to pull hack the corners of the ercise for the development of full, round lips. A slight smiling position is main- tone quality. The volume of tone which tained, but if this is carried to excess, it a player produces on these low tones can usually he doubled and tripled as correct causes muscles to tire rapidly. An alert observer will notice that some breathing is developed and embouchure

clarinetists who produce a good tone vio- muscles strengthen. late some of the points previously men- While most clarinetists underblow in tioned, particularly with regard to the the lower register, the opposite is true in smooth, pointed chin. But a little experi- the clarion register. This causes the menting will prove that many who play barking and piercing sounds so often prowith a poor tone can be helped by close duced by clarinet sections. The player attention to the details enumerated and should get the notion of blowing into a that a poor tone is never the result of funnel as he goes up the scale-the higher he ascends the funnel the less air he the type of embouchure described. blows into the instrument and the firmer the support of the breath in back of the

Breathing

It is my personal opinion, and it is so tone. In the lower register, most of the stated, that a good embouchure and good breath goes into the tone; in the upper tone quality are quickest realized during register most of the breath stays in back the heginning stages of playing hy elimi- of the tone. The tone of a wind instrunating the use of the tongue, making all ments is fed by breath; if it is to grow, attacks with the hreath. The action of it must be fed in increasing quantities. the tongue tends to foster a soft lip cushion. The use of the tongue is taught as soon as good embouchure and clear . On the basis of the above discussion, it tone are established. It also is easier to can be seen that the thesis of this discusteach the correct use of the tongue at sion is that the teacher who has a correct this time than during the first lessons. concept of clarinet tone quality and the

The importance of teaching diaphrag- technical training to: (1) Select proper matic breathing to wind instrument play- equipment, (2) Develop correct emers has been emphasized so often that an- bouchure, and (3) Teach diaphragmatic other repetition hardly seems necessary. breathing, will produce clarinetists who But, for some reason, this point is all too play with good tone quality. It's as easy often neglected in teaching clarinetists as that. Try it !

Musicianship Through Evocation (Continued from Page 442)

rhythm of the age that produced a given made lace remains the more desirable !

Summary

work. Don't play Bach, Beethoven, Schu- And so does music. That is why more and mann, with a Twentleth Century pulse more people are turning away from mere fireworks of agile display, and turning

"The goal of truly musical interpreta- to performances that give them intertion, then, is to evoke the moment of pretative, evocative revelations of what musical creation, drawing out of a work the composer had to say. The throng that every shade of meaning, feeling, color, sat huddled in that dark, cold London and trath that the composer put into it. hall was not in the slightest interested in The fast-and-loud school of technicians the speed with which I played runs and miss this completely. They are seemingly trills; they came to hear Bach. And that contented to reproduce merely the notes is a happy thing. It enables us to look (as speedily and brilliantly as possible), forward to a not-too-distant time when hestowing as little care upon mood and technique will be relegated to its proper meaning as a machine bestows upon the place as a means of making music ; when imitation lace it turns out a hundred hearers and performers will unite in detimes more quickly than patient, pattern-manding and providing the evocation of wise fingers can produce it. But hand-musical meaning."

"MUSIC STUDY EXALTS LIFE"

Gulbransen



Give your child the privilege of learning music with a Gulbransen Spinet Piano-an instrument sa fine and responsive that she will cherish old her hours of companionship with it. Gulbronsen Spinet Planos, "America's Smartest Piano Fashions," famous far tone and styling. Write far free booklet.

GULBRANSEN COMPANY Dept. E. S16 N. Kedzie Ave.; Chicago 51, III

PIANO BREAKS our Monthly Break Bulletin enables you o build up and giamourize the songs on the Hit Parade with clever breaks, nove

and tricky boogle effects. 0 cents for intest copy or \$2 for : AXEL CHRISTENSEN STUDIO E

WM. S. HAYNES COMPANY Flutes of Distinction

STERLING SILVER - GOLD - PLATINUM Cotatog on request

108 Massochusetts Avenue, Bastan 15, Mass.

2nd EDITION-COMPLETE TREATISE ON TRANSPOSITION

covering ALL problems of transportation Send for folder to the author Charles Lagourque, 35 W. 57th St., New York 19



We want to introduce you to the world's finest music writing paper! It's VISIONEASE . . . famous far its pale green tint that makes it gloreless and easy on the eyes. Cleanly printed on fine stock, VISIONEASE helps the user write occurately and fost, with a minimum of effort.

Send today for Free Somple Pock No, 'J. Enclose 10c in stomps to cover cost of mailing. HOUSE OF KENNEDY, Inc. 102 St. Cleir Ave., N.W., Cleveland 13, Ohia

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

JULY, 1948

Musical Mother Goose, Perry Musical Mother Goose, Perry Our First Duet Bnok, Bilbro Sonata in C, Haydn-Avery-Two planos Twelve Dances of Merrie England, Con-Very Easy Piano Duets Let's Play Duets, Dittenhaver (12 Easy

WHERE SHALL I GO TO STUDY?

J.	and the second second second			
	PRIVATE TEACHERS (Western)	PRIVATE TEACHERS (New York City)		
	HAROLD HURIBUT			
1	Paris—New York—Hollywood Mamber, Nitl, Asin, of Teachers of Singing, Singer- ho ave studied with him include Nodine Conner- Datinguished Soprano, Metropolitan Opera, Hohr Cottler, M. Citty Centre & Huvano Opera, Rober Operation and Conner and Stope and Radio New York & London and others of Stope and Radio 1550 N. Brachtwood Dr. Hollwood 28. Calif	CONCERT-PIANIST-COMPOSER		
I	who have studied with him include Nadine Conner- Distinguished Soprano, Metropolitan Opera, Henr	Ist Paize of the Conservatory of Paris Former pupil of Cortor and Ravel Courses for plano feachers and advanced pupils Private lessons. Summer class		
ł	Gordy-N. Y. City Centre & Havana Operas, Rober Halliday & Evelyn Herbert-Light Opera Stars-	Courses for piano teachers and advanced pupils		
1	2150 N. Beschwood Dr. Hollywood 28, Calif	Private lessons Summer class 19 East 98 Street, New York City, N. Y.		
1	ISABEL HUTCHESON Teacher for Piano Teachers	CHARLES LAGOURGUE STUDIOS		
I	Modern Pigno Technic: Group work for Teachers:	VOICE PRODUCTION—SINGING COMPLETE MUSICAL EDUCATION Mr. Logourgue is the outhor of "The Secret"—Daily Vocol Exercises—Complete Treatise on Transposition, and three bundend exercises on Transposition.		
I	Teachers Forum."	Mr. Logourgue is the author of "The Secret"-Daily Vocal Exercises-Complete Treptise on Transposition.		
1	8ROOKS MAYS MUSIC STUDIOS 10051/2 Elm Street, Dallos 2, Texas Phone C-6214	and three hundred songs. 35 West 57th Street, New York * EL. 5-2367		
i	EVANGELINE LEHMAN; Mus. Doc. Teacher of Successful Singers, Modern vocal tech-			
I	Teacher of Successful Singers, Modern vocal tech- nic and repertoire. Students prepared for public recitals, opera, radio, church and teaching. Voice Correction.	EDITH SYRENE LISTER		
I	167 Elmhurst Ave., Detroit 3, Mich.			
I	EDNA GUNNAR PETERSON	C. M. Demonstration of correct action of vocol		
ŀ	Concert Planist—Artist Teacher 229 So. Harvard Blvd. FE. 2597	Clinic, Univ. of Vermont, Music Teachers Assoc., Eost-		
		& Artists- Wednesday: Troups Music Studios, Lancaster, Po.		
1	THE SAMOLIOPT BEL CANDO STUDIOS & OPERA ACADENY the only Block where you can learn the original subtanding works as NESSAN EDV, BLANCA SANOYA, DIMITSI ONOPRI and many others. Nov ander the direction of Zapha Samolioff. Write for Conlog, 3160 West Sinh Sir, Los Angeles 2 Write for Conlog, 3160 West Sinh Sir, Los Angeles 2 Mane FE 8234	Inursday: 309 Presser Bldg., Philadelphio, Pa.		
	comoiloff Bel Canto Method which developed such outstanding voices os NELSON EDDY. BLANCA	LA FORGE-BERLIMEN STUDIOS		
	AROYA, DIMITRI ONOFRI and many others. Now inder the direction of Zepha Somoloff.	Voice—Piano Among those who have studied with Mr. La Forge are: Marian Anderson, Lowrence Tibbett, Richord Crooks, and Mme. Mathematic		
	Phane FE 8294 No charge for Audition			
		1100 Pork Ave., Corner 89th St., New York Tel. Atwater 9-7470		
	Author of "Basic Panoforte Technique" Teacher of Teachers, Coach of Young Artist- Venils Prepared for Caccert Work, Class Courtes in Technique, Plantitic Interpretation, Normal 17 McAllister St., Room I, Sam Francisco; 2833 Webster St., Berkeisy, Cat. DP, E. Pa.N.C.C.L. YODY	RICHARD McCLANAHAN		
L	Methods for Plano Technes	Exponent TOBIAS MATTHAY Private lessons, closs lessons in Fundamentals Summer-closs, Southwest Harbor, Me. 801 Steinway Bldg. New York City		
	79 McAllister St., Room I, San Francisco; 2833 Webster St., Berkeley, Col.	801 Steinway 8ldg. New York City		
	DR. FRANCIS L. YORK	EDWARD E. TRÉUMANN Concert Pianist—Artist-Teacher		
	Advance Plano Interpretation and the Theory work equired for the degrees of Mus. Bach., and Mus. Mas. Special Chopin interpretation. DETROIT CONSERVATORY OF MUSIC Detroit Mich	and Joseph Hofmann		
	DETROIT CONSERVATORY OF MUSIC Detroit, Mich.	Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.		
P	RIVATE LEACHERS (New York City)	- Julie 15 to August 15.		
		MME. GIOVANNA VIOLA (HULL)		
	Concert Pianist Interesting course—piano, harmony	Teacher of Singing—"Bel Canto" Experienced European trained Artist		
16	Many Successful Pupils 6 W. 72nd St., N. Y. C. Tel. Sc 4-8385	Correct voice production, detective singing corrected		
	SETH BINGHAM	Tomeric Sorran Demarks Sorran Demarks Sorran Demarks of Singing-" Bel Carles Demarks Opera, Concert and Rodio Cooking Opera, Concert and Rodio Jorret Visice production, detective singing corrected Phone: Tradeger 7.8230 Mon., Tues., Wed., Turk., West End Ve.		
Di	Organish-Composer-Teacher rector of Music, Madisan Ave. Presbyterian Church and of Theory Dept., School of General Studies. Columbia University IVATE INSTRUCTION FOR CHURCH COMPOSERS	CRYSTAL WATERS		
H	ad of Theory Dept., School of General Studies, Columbia University	Concert Singer — Teacher Voice Building, Breathing Diction, Expression, Style, In preparation, for		
PR 92	IVATE INSTRUCTION FOR CHURCH COMPOSERS Modison Ave. New York City Tel.: Monument 2:3426	Diction, Expression, Style.		
-		Concert, Opera.		
	NOT OANT DELL	Tel. Vo-51362		
Ka	"STYLE IZING" for Pastie and the The Operal	LEOPOLD WOLFSOHN		
607	Carnegie Hall Connegie Hall New York City Telephone CI 5-9244	Pianist and teacher		
	EDWIN [®] HUGHES	Teacher of Aron Copland, Elie Siegmeister and many artists and teachers.		
		otel Ansonio, 8'way at 73rd St., New York City		
	and for University College and Conservatory Teaching Positions Summer Master Class, New York, July S-Aug, 7 West 6th Street West 6th Street	rivate teachers in the larger cities will find		
38	West 89th Street New York 24, N. Y.	ourses to the thousands of Etude readers		
N	West 89th Street New York 24, N. Y. ONTHLY CLASSES IN WASHINGTON, D. C.	Tware teachers in the larger cities will find is column quite effective in advertising their purses to the theysands of Etude readers ho plan to pursue advanced study with an stablished teacher away from home.		
	Can you afford to be without THE	ETUDE at \$3.00 a year when you		
-	Can you afford to be without THE ETUDE at \$3.00 a year when you consider you will be receiving approximately \$50 worth of music?			
	ATTENTION PIANO TEACHERS			

1 PTA Plan now to attend the International Plano Teachers Association charge for I.P.T.A. members. New members are being accepted now. The Convention program will present such outstanding lec-turers and artists as Effa Ellis Perfield, Ronald Waddington, Robert Whitford, Clara Ceo, John Dietz, Joseph Estella, Marree Gardner,

18 North Perry Square

450

studios

from Bach's 'Forty-eight.' forte music he chose for his pupils, especially his own compositions." Chopin's last days were extremely dra-

ATTENTION PIANO TEACHERS Convention in Erie, Penna, July 30, 31. There is no convention

Donald Scheiwer and others. For complete information write ROBERT WHITFORD, Pres. INTERNATIONAL PIANO TEACHERS ASSOCIATION Erie, Penna.

His performances were mostly in the Chopin's "Piano Method" salous of distinguished families, Tickets for his private matinees were five dollars (Continued from Page 403) each, but at that, he was unable to carn more than one thousand dollars during Sonata in A minor by Weber. At the his trip. Imagine what fces Chopin

Sonata in A hunor by breach are, ins trip, thingshe what lees Chopin nassage in question Chopin said to me, would receive if he appeared today in any An angel is passing into Heaven." music center of the world! Other references to Chopin's teaching After a concert in Edinburgh he was methods may be found in the writings of selzed with a severe chill. Fortunately

Alfred J. Hipkins, James G. Huneker, he had a Polish friend in the block Scotch Friedrich Niecks, J. Cuthbert Hadden, city who cared for him and kept him in Friedrich Nicks, J. Curnotably, Jean bed for five days. But Chopin was sick. Francis L. York, and horany, the ped for nye tage, that chopin was sick, Kleczynski. Here is a little reference to weary, downhearted, and morose over his Chordn's teaching by a genial English condition, and longed for the sunshine of France. After a short stay in London he

"Chopin did not regard teaching as returned to Paris, arriving in late No. drudgery. He devoted himself whole- vember. There, in the great City of Light. heartedly to his pupils, especially in the he died the following year at his home on matter of securing freedom of muscular the Place Veudôme, in the early morning movement. In order to do this effectively, of October 17, 1849.4 The day before his he sought to culist the pupil's intelligence death, his old friend, the Countess Delfor practicing exercises, and in this was phine Potocka, came to his room and opposed by Kalkbrenner, who advised his greatly to Chopin's delight sang an aria pupils to read books or newspapers while from one of Bellinl's operas. they were going through their mechanical Chopln's bequest to musical art was in-

comparable and extraordinary. His infin-"Chopin required the student to play ence upon the thematle and harmonic descales evenly and with full tone, begin- velopment of other composers was notaning with those containing black notes ble. Liszt, and even Wagner, Debussy, and ending with C major. As studies, Ravel, and many of the Russian comhe held Clementi's 'Preludes and Exer- posers (notably Serlabine), hear evicises' in high esteem, then he gave his dences of Chopin's musical initiative, pupils the same author's 'Gradus,' then When one reviews the great body of the studies of Cramer and Moscheles. Chopin's works, one is impressed with "For the development of the interpreta- the vast number of works which have retive sense, Chopiu chose works from Dus- malued in wide demand. Only Schubert sck, Mozart, Handel, Beethoven, Weber, exhibits a similar proportion of viable Meudelssohn, Hiller, Schumann, and compositions of marvelous melodic charm.

With here and there the rich strength of "No pupil of his could overlook the Bach, with the fantasy of Schumann, importance of phrasing. His own phras- with the clarity and jewel-like sparkle of ing was founded upon the principles of Mozart, the fire of Liszt, and at times the vocal style, and, except to obtain a spe- profundity of Beethoven and Brahms, cial effect, he was never heard to break Chopin's many-sided genius is now uniup an episode into short sentences. The versally rccognized. Well might Robert technic which was necessary for the sing. Schumann exclaim, "Chopin is the bolding of a Bellini aria was equally neces- est and proudest spirit of our age!" sary for the performance of the piano-

matic. Although his tuberculosis was America Goes to The Ballet developing rapidly, his impassioned spirit sustained his frail frame during exhaust-

ing hours. He, however, was conscious of (Continued from Page 401)

his waning creative powers. In 1847 (the mention that fact; but generally the year of Mendelssohn's death) Chopin, rhythmic and melodic patterns are left ly young man with the worn body of an to the composer, once the action has been aged person. It was the year of his thus broken down for him, Thus, it is the famous quarrel with Mme. George Sand. dancer's idea to which the composer sets Her behavior had left him embittered and his music.

enraged. He wrote to a friend, "I have "The ballet is a good and interesting neven cursed anyone; but now my life is field for a composer who is generally inso unbearable it would give me relief if I terested in dramatic music. One of its could curse Lucrezia.1 Why should God good points is its economic advantage. kill me in this way; not at once, but little The composer receives performance royalby little?" The next year (1848) he gave ties from ballets and the same work can his concert in Paris at which his 'Cello be given year after year. Also, the Sonata was presented. Fortunately, he choreographer knows that the setting of had a devoted Scotch pupil, Miss Jane his ideas involves a definite commission, Stirling. A lady of means, she made him for which he must pay. The symphonic secret gift of 25,000 francs, which recomposer risks getting his work heard leved him of worry about money. She , and paid for, but the ballet composer has also induced him to make a tour of the his commission to start with, as well as palatial homes in England and Scotland. the hope of royalties, to eucourage him. He was received with great *celat* but "The relationship between choreograslight reward. In London he had an impher and composer is generally a pleasant pressive welcome from Queen Victoria, one. There must naturally be a certain who had already reigned for a decade. amount of give-and-take, of discussing This made Chopin the rage of England and working ont detailed situations, but and he was lionized wherever he went. this, on the whole, is stimulating. There is a certain amount of wholesome chal-¹⁰ Lucrezia," was Chopin's name for George lenge in making one's ideas fit cleanly Sand. It is was chopin's name for George Sand's with those of another. I have written five ²The cause of Chopin's death was tubercu-basis of the larynx. ²ballets-four of them produced, each with a different choreographer—and all have

THE ETUDE

for Sax... 50 Phrases in Swing for Trumpt. 50 Phrases in Swing for Tromb 6 Modern Melodies for Sox, Solo, Duet, Trio, Quar. (Hathaway) 6 Modern Melodies lar Clar. Solo, Duet, Trio, Quar, (Hathaway) Anders Melodies for Trumpt. Solo, Duet, Trio, Quar. Madeus Maladias for Tramb, Solo, Duet, Trio, Quar. VOICE AND PLANO

Bock The Lord Fly Away To Heaven. Lead Me On Do Your Doin' Right. Solon's On My Shoulder Oh, Help Me Lord ... My True Story ... (Theme song of the radio program) No Peso, No Bueno Wedding Bells Polka Hobenerg Polka Morch On, Hawaii Golden Nugget March El Camino Real Morch Of The Cymbols Skeleton Key. Scrotchin' Up A Batch Lullobye . Dorest Thou Now O Soul Rock-A-Bye Town.

Look To

ABBEY

for your MUSICAL needs

INSTRUMENTAL

FOLIOS - METHODS - ETC.

NAPOUTANA (Stravinsky)

Trot. Solo P. Acc ...

KONZERTSTUECK (Stone)

Clar. Quar. and Score ...

GHOST TOWN (Reisfeld)

Clar, Solo, P. Acc ...

for 6 Brass - 5 Sax.

50 Phrases in Swing

50 Phrases in Swing

99 Modulations

for Clar.

Trpt. Quar. P. Acc

IOYFUL FOUR (Stone)

W. W. Sext. and Score ...

SHEPHERD SONG (Korsakov)

Price

2 00

3.00

2 00

1 50

.50

1.00

1.00

.60

60

60

60

.45

45

45

.45

.45

45

45

.45

45

.45

60

.45

.45

..... \$2.00

(Hathaway) \$1.50

(Hathaway .50

(Hathaway) 50

(Hathaway)

(Hathaway)

(Hathoway) 1.00

(Hathoway) 1.00

ORDER FROM YOUR DEALER OR DIRECT



DON'T TAKE CHANCES! If your Etude subscription expires this month be sure to renew promptly and evoid running the risk of missing a copy.

PROPER PITCH PIANOTONE Tuning - Repairing & Polishing 127 W. 48th St., New York 19, N. Y. Circle 5-4925 been delightful experiences. In my stu- "modernism'; more and more people are dent days in Paris, I set a ballet called coming to understand and enjoy it. We 'Grohg,' based on a macabre German are accustomed to the Idea that we have movie I had seen. It was never produced wider resources (of melody, harmony, and as a ballet, but I later worked it over as rhythm) than were known fifty years the orchestral suite, 'Dance Symphony,' ago, and that we are 'entitled to make which earned the RCA Victor Prize, (One use of them if we can make them sound of the pleasant results of writing ballets well. And the question of what sounds is that one cau generally work them over well is a matter of taste, and taste deinto straight orchestral numbers.) In pends on the kind of sounds to which one 1934. I did 'Hear Ye ! Hear Ye !' for Ruth is accustomed. In theory, any sound com-Page, produced at the Chicago Opera hinations could sound well to ears that Honse, 'Billy the Kid' was written in were used to them. But the soul of com-1938 for Lincoln Kirstein's company, Bal- posing lies, not in tonalities, atonalities, let Carayan, and choreographed by Eugene Loring. In 1942, I wrote 'Rodeo' for but in the use made of the materials at the Ballet Russe de Monte Carlo, which hand. Quite simply, the composer asstill retains it in its repertoire. A point of serts himself through what he has to say. interest is that Agnes De Mille choreo- And that, indeed, is so simple as to be graphed 'Rodeo' and the splendid work almost frightening. It is interesting and

she did for it earned her the call to do valuable to work out new forms, new har-'Oklahoma !,' on which her chief fame monies, new rhythms. In the last analnow rests, and which revolutionized ysis, though, these things are secondary American stage dancing. My fifth ballet to the convictions, the expressiveness, the is 'Appalachian Spring,' written for Mar- personal giving-forth of the composer tha Graham, which took the Pulitzer himself. Power and integrity of expres-Prize in 1945. Miss Graham sometimes siveness override all matters of aesthetic, reverses the building plan I outlined; on whether that aesthetic be Classical, Rooccasion, she prepares her dance com- mantic, Modern. Thus, the composer does pletely, and then invites the composer to well to examine himself far more caresee it and set it as a finished thing. This, fully than he examines experiments in however, is not the usual procedure, and form. The ballet is a good field in which Miss Graham did not do it in my case, to make the examination." What did happen was that she gave me her story synopsis and when I brought her the music, she was kind enough to say

Recollections of

Edward MacDowel A Sharper Rhythmic Drive (Continued from Page 446)

"So much for the composer's approach to ballet writing! In getting down to the ever since that nobody else knows how to work itself, he has two further points to play MacDowell. keep in mind. The first is that he must And yet he could be influitely tender, see all the ballets he can, hear all the caressing each beautiful note. He would hallet music he can, and thus familiarize show us how these gentle effects were obhimself with hallet style. Because of the tained upon the piano. He showed this eye-plus-ear values I spoke of before, this delicacy, indeed, in everything-in his aphallet style is much simpler in texture pearance, his tastes, and his conversation. than symphonic music; at times it is more I remember he told us an amusing story. lyrical, and it carries a sharper rhythmic Some of his pupils had sent him a birthdrive. It is this greater awareness of day gift, and they had put inside a card rhythmic values that the composer must containing a few lines from "Das Rheinkeep in mind throughout. Often, in the gold," beginning, "O, singe fort so sur freer modern form, you get greater und fein!" That was a very pretty sent rhythmic effects when the daucer dances ment to send to a composer, said Ma off the beat instead of on it-still, that Dowell; but unfortunately, glancing is merely a mutation of rhythmic effect; the card and reading the first the the rhythmic insistence itself must be words, he had taken them to be Frenthere. There is, then, a very definite bal- instead of German, and had read "O por let style and one gets the best idea of it, erful monkey!' He apologized to perhaps, when certain parts of non-dance ladies in the class before he told th music elicit the comment. That sounds story, and I was struck by the fact, fo just like ballet music? That particular had never heard that it was not go something, which forces itself on our at- form to mention a monkey in the presence tention where it need not exist, is the life- of ladies.

that the music clarified certain ideas

which had not been definite in her mind

at the beginning.

spark of the ballet itself. "The other working problem in ballet writing is the realization that ballet or chestras are scarcely ever the best. Be- the subordination of technique to the cause rehearsal time is paid by the hour, vital spirit of art. He spoke of some virthere is never enough rehearsing, with the tuoso-I think it was Rosenthal - and result that very difficult or intricate said that his kind of playing was akin to scores are in danger of being botched in a trapeze performance. On the other performance. The solution of the problem hand, he said of Paderewski that the man is to keep the score simple.

"And that is really all that can be said beauty and splendor more than one could about the ballet. What one is to write, find words to praise. MacDowell told how. what forms to use, and so forth, must be while leaving the hall after a Paderewski settled between the composer and his performance, he had met a world famous musical conscience. The freer character piano manufacturer-he named him, but of the dance-form indicates freer use of I shall not do so. This gentleman remusical materials, which, in turn, opens marked that MacDowell liked his instruthe question of 'modernism.' For myself, ment tuned a tiny bit higher than Pad-I feel that the question has been settled, erewski. MacDowell pointed out that (Continued on Page 456) We hear fewer of the old-time attacks on

Look To ABBEY for your MUSICAL needs

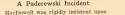
No. ANTHEMS	Price
SACRED	
1006 For the Beauty of the Earth (chos or solo voices)SAOlds	.16
1007 Darest Thou Now O Soul SSAADiggle	.16
1000 Now the Day is OverSATBOids	.16
1001 St. Frances Prayer (with narrator)SATBOlds	.16
1004 Watchman Tell Us of the Night (with narrator)SATBOlds	.16
1005 O Be Joyful in the Lord SATBDiggle	.16
1011 The Short Te Deum SATB Diggle	.20
1012 The Last InvocationTTBBDiggle	.1B
1017 Eight Amens (or responses) SATBMarsh	.20

SECULAR

1009 A Mother Goose Fantasy SSAOlds	
1013 O Nina and Anninia (sardinian cradle song)SSADiggle	
1016 Lullabye (with soprano solo)SSABamptor	
1008 The House that Jack Built (chair with solo voices)SATBOlds	
1015 Pioneers	
1010 The Death of Minnehaha TTBBOlds	
1014 Pioneers Unison Voices Bamptor	n
SPIRITUALS	
S.A.T.B.	
1002 Rock-a My SoulCarroll	
1003 Great Gettin' Up Mornin'Carroll	
Constant and Constant	- 1

88	1002 Rock-a My SoulCarroll	.18	
	1003 Great Gettin' Up Mornin'Carroll	.1B	
	1018 Back The LordCarroll	.20	
at	1019 Satan's On My ShoulderCarroll	.20	
ee	1020 Fly Away To HeavenCarroll	.20	
en	1021 Do Your Doin' Right	.20	
w- he	1022 Show Me The Way	.20	
his	1023 I'm In Heaven In The Mornin'Carroll	.20	ľ
r I	1024 Oh, Help Me LordCarroll	.20	l
	1025 Lead Me On	.20	l
			ľ

ORDER FROM YOUR DEALER OR DIRECT





C. E. Hutton, Box 105, Walled Lake, Michigan Music Engraving * Printing Send for Estimates The Otto /IMMERMAN & SonCo Established 1876

CINCINNATI .



ELIZABETH A. GEST

Music on a Menu Card

by Elsie Duncan Yale

"W HAT do you think, Miss Brown," were in a little eating place. The friend exclaimed Patty hamily, as she homened to have a hosh of Unknown and trumpets," from Hally; "The lead exclaimed Patty happily, as she happened to have a hook of Shakespeare pipes in organs," from Jack. laid her music down on the plano with him, and while they sat there, began

Heaven's gate sings !!

it over, and drew lines for a musical staff,

"He wrote lots of songs, didn't he?"

"Yes, a very great many, for he wrote

Jovous Rohin

by Ann Richardson

A song as pretty as can be:

Away up in the apple tree :

Come rippling from a tiny throat

hench, "My Aunt Julie had me ont to to read alond a poem, hench, at a backy restaurant today! I Hark, hark the lark at told her it was my lesson afternoon, so I brought my music here with me, and came to the studio right afterward. I did have with it. He picked up a menu card, turned a good time!"

"That's nice, Patty," answered her Then he quickly wrote out a melody for teacher pleasantly, "and that reminds me the words, and that lovely song written nounced Robert, "or we will have to cut be answered. But don't forget again! of something. A very, very lovely song in a little eating place on the back of a that has lived for years, was written on menu card, will always live !" a menu card in a restaurant !"

"On a menu card!" echoed the pupil, asked Patty, interested. surprised. "Yes, on the back of a menu card that very rapidly. You know the Ave Maria of

was likely rather spotted, for it wasn't course, and the Serenade. While he was much of a restaurant. But get your still quite young, he read a queer old breath, Patty, for you've hurried! Take legend called the 'Erl-King,' A father was off your cap and coat, and I'll tell you riding through an enchanted forest, with about it while you rest a bit. Did you his little son before him on the horse, and ever hear a song called Hark, Hark! the he was pursued by the Erl King, trying to Lark?

"Yes, I heard it over the radio a while octaves in triplets through the bass, ago, and I thought it was lovely. You which represent the galloping of the could just seem to see the lark flying high horse. It's really thrilling to hear." up in the sky."

"Well, that heautiful song was written gested Patty, hopefully, "I'm sure you by Franz Schubert, while he and a friend can if you keep on," said her teacher, en-

Quiz No. 34

(Kcep score; perfect is one hundred) 1. If your teacher told you to play spiccato, what instrument would you be

- studying? (10 points) 2. How many piano sonatas did Bee-
- thoven write? (15 points) 3. To which class of instruments do
- drums belong? (5 points)
- The robin sings so cheerily 4. What was the nationality of Chopin? (5 points)

I never heard a gaver note 5. Does the dance called the "Highland Fling" come from Wales, Mexico, Scot-

land, or Switzerland? (10 points) 6. Give four terms, each meaning "slow." (10 points)

7. How many sharps are in the scale whose leading tone is B-sharp? (10

points) 8. Which of the following refer to music:

atriplex, adiantum, acciaccatura, acacia, appoggiatura? (15 points)

9. If you were at the opera and saw a gingerbread house on the stage what opera would you be attending? (15 He seems so very gay and free

10. Who wrote it? (5 points)

452

(Answers on Next Page)

Marric Music

by Leonora Sill Ashton

THE CLUB members had finished their because the bow is strung with fine horse. program and were ready for the hair tightly stretched and when it is game. "Here's what it is," explained drawn across the still more tightly Jack, "and it's lots of fun. You select stretched gut of the strings the violin animal, vegetable or mineral and then tone is produced. And besides that, there point to someone, who has to tell what are certain kinds of fine varuish that part of a musical instrument is made make even the finest wood more resonant from something in that kingdom. I'll be- than it would be without the varpish " gin to show you how it works." Jack "Think of all we've found out in our called animal, pointed to Ethel and start- games," explained Jack, glancing at his ed to count ten, but Ethel quickly watch. "Who knows a good game for the answered "The ivory of the piano keys, next meeting?"

made from the tusks of an elephant." Several in the group raised their hands Ethel chose animal also, and pointed to but no one would tell any secrets about Dick, who answered quickly "Dried skin the new games. "Just wait and see," of an animal that is stretched over the they teased. head of a drum."

Complete Addresses

Sometimes Juniors write to the JUNIOR Jack took the turn from there, calling ETUDE asking a question that requires a vegetable, and many answers came rap- reply. Sometimes these writers forget to idly-"the wooden sides of the drum." give their street address, sometimes they from Bert; "the drum sticks, too," from forget to give their city, and sometimes "Schubert was right away charmed Edna; "the wooden case of the piano," they forget to give their State. Priscilla from Ethel; "the resin for the bow," from Johnson wrote recently, forgetting all about an address! So, Priscilla, the "We had better stop this game," an- JUNIOR ETUDE regrets your letter can not

out our next one, and it is good, too. We

have to take time to think about some of these answers. Here's the first question: What kind of a sound or tone do the different kinds of materials in instruments make?" Jeff, who had not taken part in the

first game, answered with "When you play the piano nicely the music sounds smooth, like the keys feel." "That means," said Robert, "you have

Bob. And so it went.

He, in turn, called for a mineral and

pointed to Beth. "The wire strings of

win the boy away from him. There are nect with the hammers that strike the wires and produce the sound. What is sound, anyway?"

"Sound," said Jeff, "is produced when "Maybe I can play it some day," sugone object strikes another and creates vibrations, or movements, in the air. Musical instruments are made to produce couragingly, "but it's a difficult composipleasant sounds and that is why it is imtion, and it will be quite some time yet. portant to use fine materials in them. There are some of Schubert's works that When the piano strings are struck by the you can play before long, though; a Mohammers connected with the keys, the ment Musical, or an Impromptu. You'll vibrations, or air movements created inlike them! Now let's hear the Sonata.

> "So that's the reason for different kinds of sounds coming from different materials, isn't it !" exclaimed Hally,

"Certainly," said Robert. "We hear a different kind of sound when brass in-the piano (when you were not in a desments, or string instruments, because they all make different kinds of overtones in their vibrations."

"You're right," answered Ethel. "I know that one. It's because the breath or finger exercise for one minute.

And when you sing, you too, must know A joy that sets your heart aglow. cause I study violin as well as piano. It's Try it,

afretia LET'S WRITE TO THE JUNIOR ETUDE

(Drawing by J. B. Tweeter)

One Minute Practice

OW many times a day do you think you walk past your piano? It may be placed near the living room door, and you may pass it on the way to side the piano, come in contact with the the dining table, or on the way to the sounding board and resound for us to front door, or to the radio, or the kitchen, or the staircase, or to your bedroom, or to other locations in your house or apartment. This might add up to a great many times a day, fifteen or twenty, perhaps.

perate hurry), you seated yourself at the keyboard for just one minute, placed your fingers over the keys of a certain measure "What about instruments you blow or is not yet memorized, and that you through ? Nothing strikes anything there." or is not yer memorized, and that until your minute was up; or played your scale

moving across the opening of a flute, or What would it all add up to in mininto the tube of other wind instruments utes? Think it over. Fifteen minutes of creates vibrations in the air, too, just as extra practice each day without even though two objects were being struck to- bothering about it; dozens of extra repegether. That's why they're called wind titions of hard spots; great improvement to show up at music lessons.

"Violins aren't struck, either," said Isn't it worth trying? Anything is Edna. "How do they make their sound?" worth trying that helps to bring good re-"I know that one," said Robert, "be- sults, and this method is easy and fuu-



THE SCHOOL OF

Music

Offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Theory, and Orchestral Instruments.

Confers degrees of B.M., A.B., and M.M.

Distinguished Faculty

Address Registrar for Bulletin DePAUL UNIVERSITY SCHOOL OF MUSIC

Room 401, 64 East Lake Street Chicago 7, Illinois

THE DUNNING COURSE

of Improved Music Study Gladys M. Glenn, B. Mus., M.A., Mus.D., NORMAL CLASS and NATIONAL CON-FERENCE in Colorado Springs, Colo., beginning August 2nd For information and class dates address Executive Heodquorters 1710 Tyler St. Amarillo, Texos

MILLIKIN CONSERVATORY OF MUSIC

DECATUR, ILLINOIS Offers there triining in music. Courses leading to Bachelor of Music Degree. Diploma and Certifi-cate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods Bulletin sent fres upon request W. ST. CLARF. MINTURN, Director

OBERLIN A professional music school

assed equipment (200 practice rooms, 23 modern organs, etc.) Perrea: Mirc B., School Mus, B., A. B., with musle major. Violog Frank H. Shaw, Dir., Bex 578, Oberlin, Ohin,

BOSTON UNIVERSITY

College of Music

fering complete courses in Plano, Voice, Organ John, Cello, Brass, Woodwinds, and Percussion in

INCREASE YOUR INCOME! Easily-Substantially Pleasantly Take Subscriptions for --THE ETUDE MUSIC MAGAZINE

1712 CRESTNUT ST. PHILADELPHIA, PA.

> THE AL-JO-EL MUSIC REPORT CARD 5 cents each, 20 for 81.00

THEODORE PRESSER CO. 1713 Chestant St. Philadelphia 1, Pa.

Junior Etude Contest

The JUNIOR ETUDE will award three at- you enter on upper left corner of your tractive prizes each month for the neatest paper and put your address on upper and best stories or essays and for answers right corner of your paper. to puzzles. Contest is open to all hoys Write on one side of paper only. Do and girls under eighteen years of age. not use typewriters and do not have any-Class A, fifteen to eighteen years of one copy your work for you. age; Class B, twelve to fifteen; Class C, Essay must contain not over one hundred and fifty words and must be reunder twelve years

Notice

From your friend.

Marilyn Callshan, Dorothy Baumeister,

From your friend, Shirley Beacham (Age 13), North Carolina.

Dawn D. Ensminger (Age 17), Pennsylvania.

Juniors of Manchester, Pa.

Names of prize winners will appear on ceived at the Junior Etude Office, 1712 this page in a future issue of THE ETUDE. Chestnut Street, Philadelphia (1), Pa., by The thirty next best contributors will re- the 22nd of August. Results in November. Contestants may select their own essay ceive honorable mention. Put your name, age and class in which topic again this month.

Letter Box

Address all replies to letters in care of te JUNIOR ETUDE and they will be warded to the writers. the JUNIOR ETUDE and they will be forwarded to the writers. DEAR JUNIOR ETUDE : DEAR JUNIOR ETUDE :

I like THE ETIDE very much and think it is I am sending you a picture of some of us thrilling to reveive a magazine devoted entire who played a program of plano and organ music over the radio and later we made a resing in the church choir, and in school I peat broadcast. We are standing in front o sing in the girls' chorus and the sextette; am the radio building.

In a class of advanced wirlers, play the Sousa-phone in the band and take a course in the phone in the band and take a course in the ruldments of music and an working for my State regents credit in plano. I would like to hear from Junior Etude readers, especially any who play the Sonsa-

phone.

From your friend, Barbara Clark (Age 15), New York

DEAR JUSION ETUDE: This letter is coming all the way from South Africa and I hope it arrives safely at the Junior Einde. I am very much interseted in music and my mother is a music teacher. In my spare time I here it or music on the radio but as soon as they start giving the news . go to the plano and play all my pleces for an imaginary audience. I would like to enter the Junior Etude contests but we do not receive The ETUDE over here until it is too late to Mrs. Suyder, Kay Moberg, Dawn Ensminger. From your friend, Ida DeWet (Age 14), South Africa

months and really enjoy it and feel I learn lots from it. I belong to our Junior Music Club and my ambition is to be a great planist. DEAR JUNIOR ETUDE: Thank you a lot for publishing my favorite magazine. There are such interesting articles, and the music gives me practice in sight read-stant when the state of the sta I would like to hear from boys and girls who are interested in music. ing. I play the piano for our Sunday School and 4-H Club, and I also play violin. From your friend,

Nevis Orskog (Age 14), North Dakota

Anners to Quir 1, Yuloin 2, Dirirytwei 3, Perussion 4, Polish-Peneh, für dirher heing Provi and la moliter Vollet 3, Testension 1, la moliter Vollet 3, Testension 1, and bei do not know willch anner to take our being the second second second second second second second out of scharp maker is a conserved second secon

Sprenger Piano Camp Cape Cod, Massachusetts



Marian teenby Invid Laune, Marcia Pot. ers. Sylvia Babb, Heury Morris, Stephen ter, Joyo Sawa, Ikanal Elam, Alieon Friend, Moore, Maurice, Babb, Heini, Shioo, Jean Raman, Stephen Stephen, Stephen Stephen, Stephen Stephen, Jean Ipp, Betty Gar Shull, Mrz. Sprenger, Ngl Anterno, Philip Jeraula, Miriam Beerman, Sprenger, David Purgigeor, Pergy Anne Rog.



America's Oldest Independent School Devoted Exclusively to Music and Allied Arts

A complete school of Music, Dramatic Art and Dancing. Courses lead to degrees.

> Registrotian: September 3, 4 Closses Begin: September 7

Special Students May Enter at Any Time. Write for catalog

2650 Highlond Ave. Cincinnati 19, Ohio



15th year Co.ed Doy-Evening. Faculty of Experienced Professionals PIANO, VOICE:

Bond, Chorus, Broodcosts. Laboratories in Song Writing, Arranging, Radio Production, Musical Theatre, (3 annual musicals),

DEAR JUNIOR ETUDE : I have been taking The ETUDE for several (TIME Magazine: "Phil Soltmon . . . Pioneer 6

modern teaching methods.") · Approved for Veterans · Write Adminions Dean for Catalog 284 Commonwealth Ave., Boston 15, Moss. Branches: Lynn, Wellesley, Woreester, Providence

Has Your Child

the odvontoge of piono study with o member of the

NATIONAL GUILD

of PIANO TEACHERS

Inc.

gool of ochievement for every student suitable to his age and edvancement. (NOT A CONTEST)

The Better Teochers Are Members

Chopters in every lorge music center

FOR INFORMATION WRITE

IRL ALLISON, M. A.

BALDWIN-WALLACE

REREA. OHIO (suburb of Clavaland)

CONSERVATORY OF MUSIC

illated with a first class Liberal Arts Collegs or and fire year courses leading to degrees. Faculty Artist Teachers, Send for catalogue or informs

to: HAROLD W. BALTZ, Dean, Beren, Ohio

OSMOPOLITAN SCHOOL OF MUSIC

CLARENCE EIDAM, President ROSSETTER G, COLE, Dean

Berr E. 306 S. Wabash Ave., Chicago 4, II

h year. Offers courses in all branche Music. Confers certificates, diploma degrees. Member of N.A.S.M

453

Box 1113

AU

ER AND PRESIDENT

AUSTIN, TEXAS

THE COVER FOR THIS MONTH-The portrait of the late Theodore Presser on he cover of THE ETUDE this month, in honor of the one hundredth anniversary of his birth (July 3, 1848), is an enlargeal his break unapphot made by William II. Nortenheim, a former Art Director of the ment of a suapshot made by William II. Theodore Presser Company, Mr. Presser's associates had urged him to have an oil fice at 1717 Sausom Street (the Annex of the Chestnut Street building) and announced that it would require several sittings of about an hour each. Mr. Presser was amazed and said that he was far too busy to go through that ordeal. The snapshot, which is in many ways the most satisfactory portrait obtainable, was made as a compromise. During the last twenty-five years of his life there was no known record of his visiting a professional photographer to have a portrait made. It was not that he was "camera shy," but that he did not consider it sufficiently important. His retiring disposition was one of his dominant characteristics. There are, however, several portraits taken in early life which will appear in the serial biography of Mr. Presser, beginning with this number of THE Eruus and continuing for several issues.

IN NATURE'S PATHS, Some Piano Delights for Young Players-The compilation of this book of first and second grade pieces for young musiciaus has drawn on a wealth of melodious material pertaining to interesting aspects of nature, found in the air, on the land, and in or on the water, living or growing. Here is a generous source of varied recital material and recreational fare in an album which will become a real favorite with young

Orders are being accepted now for single copies at the special Advance of Publication Cash price, 40 cents, postpaid.

SHORT CLASSICS YOUNG PEOPLE LIKE, Compiled and Edited by Ella Ketterer-This is a volume of thirty-five piano numbers from the works of many of the great masters. The grade range of these pieces is from second to fourth, and teachers will find this volume invaluable for students of this level. Pupils will enjoy the new collection because the numbers have been recital requests of Miss Ketterer's classes for several years, and have proven their worth, as well as their popular appeal.

July, 1948 ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in ply only to orders placed NOW Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

the Child Schubert-Childhood Days of

Lottie Ellsworth Coit and Ruth Bampton .25 Eighteen Etudes for Study and Style-For Gems from Gilbert and Sullivan- Mittler .40 How to Memorize Music .. Cooke .80

In Nature's Paths-Some Piano Solo De-lights for Young Players .40 Ivor Peterson's Plano Accordion Book .65 Keyboard Approach to Harmony....Lowry .75 Lighter Moods at the Organ-With Ham-

Music Made Easy—A Work Book Mara Ville .25

My Everyday Hymn Book-For Plano Richter .40 Song of Bethlehem—A Christmas Cantato for Mixed Voices Louise E, Stairs .40

the Fair

ADVERTISEMENT

SONG OF BETHLEHEM, Christmas Single copies of this book may be Cantata for Mixed Voices, by Lopise E, ence and by standard music publishers. ordered now at the special Advance of Stairs - Now is the time for all good The Advance of Publication Cash Price Publication Cash Price, 35 cents, post- choirmasters to consider their Christmas for each part is 25 cents and that of the needs. Here is a new cantata written Conductor's Score is 75 cents, postpaid,

with the requirements of the average MORE ONCE UPON A TIME STORIES volunteer choir in mind. The taneful BASIC STUDIES FOR INSTRUMENTS OF THE GREAT MASTERS, For music in easy range and varied but sim- OF THE ORCHESTRA, by Trangott Young Planists, by Grace Elizabeth Rob- ple rhythm embraces soprano, mezzo- Rohner--This book is designed to ald the inson, Musical Arrangements by Louise soprano or alto, tenor, and baritone solos: teacher in training instrumental students EIGHTEEN ETUDES FOR STUDY E. Stairs-The outstanding success of soprano-alto and alto-tenor ducts; alto who have already had some elementary AND STYLE, For Plano, by William the first volume of ONCE-UPONA- solo with humming chorus of women's instrumental instruction. It is a collec- Scher-This unusual collection of studies TIME STORIES OF THE GREAT MAN- voices: chorns for men's voices; this for tion of studies for thythmic, dynamic, will sir the imagination as well as de-TERS by Miss Robinson, has inspired the women's voices; and mixed chorus name scale, and interval problems. Attractive velop the technic of the young pinaist. preparation of this second book. The con- bers. The text, except for an original pieces help to round out the collection. Each short etude, of second grade differences tent will represent a later group of com- number by Mrs. Stairs, has been selected The Conductor's Score has many hints cuty, is devoted to a particular phase of posers including Chaminaide, Dvorák, mainly from the hymn liferature and for the teacher, and parts will be avail- pinno technic-such as, the trill, rhythmic Connod, Griez, Liszt, Rubinstein; Salut- the scriptures. Ideal as a worship ser- able for Violin, Viola, Cello, Bass, Flute- precision, arpeggios and chords, double Shens, Sibelius, Strauss, and Tschaikow-vice, this cantata will lend itself to varied Oboe, Clarinet Trampet, P Horn, E-Flat thirds, and repeated notes. The comsky. The musical simplifications will be uses for the choirmaster who makes it an Horn and Saxophone, and Trombone poser. Mr. William Scher, is already

special Advance of Publication Cash price, 40 cents postpaid, Quantity orders, Publication Cash Price, 25 cents for each ever popular Music Mastery Series. Price, 30 cents, postpaid. Sales are lim- which can be accepted only after delivery part and 60 cents for the Conductor's At the special Advance of Publication lied to the United States and its possess of Advance of Publication orders, will be Score, postpaid. Please mention parts de- Cash Price, 25 cents, postpaid, one copy

KEYBOARD APPROACH TO HAR. MONY, by Margaret Lowry-Here is a new approach to the study of harmony which should appeal to high school and college classes in music theory. The Oncens' College, Flushing, New York, calls it a "singing and playing" system. It introduces the subject matter, chord by chord, in the plano idiom rather than in the usual four-part voice writing. Under the old system, it was possible for a student to complete a course in harmony and still not be able to harmonize a melody at the piano. Miss Lowry's an-READY FOR THE COMING SEASON? proach assures this accomplishment

-The progressive music teacher of today The progressive theory teacher will plans well in advance for the music want a reference copy of this important teaching season. An adequate reserve book at the low Advance of Publication studio stock is of primary consideration, Cash Price, 75 cents, postpaid, for the alert teacher should always have

on hand a dependable reserve of material NOAH AND THE ARK, A Story with for teaching and recital purposes. Musie for Piano, by Ada Richter-In add Through its "On Sale" system the ing a seventh book to her Stories With Through its on one are are an ing a second house to the uses the Bible to serve music teachers anywhere in the story of Noah and the Ark as a lively country. This plan enables the teacher narrative. Highly descriptive and origto request material for consideration as inal plano pieces are adroitly correlated to its desirability, and it may be retained with the vivid story. The drawings in until the end of the season or, in this this book illustrate beautifully the many case, until June, 1949, when music still characteristics of the book. Children will unused may be returned for full credit. derive much enjoyment from coloring the Postage involved is, of course, additional. pictures.

To avail yourself of this privilege In this book teachers will find possisimply write your needs to the Theo- billities for recital or musical playlet use. dore Presser Co., and experts in our Se- Teachers in public schools wanting an lection Department, with their years of original musical playlet for the early experience in this type of work, will se-grades should consider this work. lect a supply for you which will be sure One copy may be ordered now at the to meet all your requirements.

special Advance of Publication Cash SOUSA'S FAMOUS MARCHES, Adapt-Price, 35 cents, postnaid ed for School Bands-For many, years

school band directors have wanted ar-HOW TO MEMORIZE MUSIC, by rangements of the more popular Marches James Francis Cooke-We have heard by Sonsa for the average school band. many musicians bemoan the fact that Until recently copyright restrictions prethey never learned how to memorize vented us from meeting the urgent remusic. For those who have this difficulty, quest. Now that it is possible for us to here is a book with a thorough and pracoffer them, a bandsman well schooled in tical approach for mastering the problem. the capabilities of the average school The Editor of THE ETUDE, Dr. Cooke. bands has compiled this collection which understands the problem, and offers valuincludes The Stars and Stripes Forever: able suggestions and a direct procedure Semper Fidelis; Liberty Bell; Washingfor correct musical memorizing. In chapton Post; El Capitan; The Thunderer; ters such as, I Simply Cannot Memorize; King Cotton; High School Cadets; Man-Playing By Heart; Practical Steps in hattan Beach; The Invincible Eagle; Memorizing; A Symposium of Memoriz-Hands Across the Sea; and Fairest of ing; and others, Dr. Cooke quotes hints from such notables as Moritz Rosenthal. The instrumentation includes all of the Isidor Philipp, Ernest Hutchinson, Josef

parts for Symphonic Band as approved Hofmann, Percy Grainger, Rudelph Ganz, and Harold Bauer. Piano teachers will want a copy of this

book for their reference libraries, and musicians who have poor musical retention will claim it as an invaluable addition to musical literature. The special Advance of Publication Cash Price for a single copy is 80 cents, postpaid.

A single copy may be ordered now at Single copies of the various parts may for his many clever piano solos. This vol-A single copy may be ordered at the the special Advance of Publication Cash be ordered now at the special Advance of ume will be a valuable addition to the

to a customer may be ordered now.

THE ETUDE

THE CHILD SCHUBERT, Childhood GEMS FROM GILBERT AND SULLI-THE Composers, by Lottie VAN, Arranged for Piano by Franz Flaworth Coit and Ruth Bampton- Mittler-Pianists of moderate attain-Mogart, Bach, Haydn, Handel, Beethoven, ments will be delighted with this collec-Moart, Tschaikowsky - and now Schu- tion of Gilbert and Sullivan's best-known Chopin, the group as the eighth in this melodies. Franz Mittler, known to milwell-established and ever popular series lions for his brilliant radio performances of hooks for young planists. The story with the "First Plano Quartet," has of the composer's life, interestingly told, shown a high degree of craftsmanship is interspersed with easy-to-play arrange- and imagination in the preparation of ments of Hark! Hark! the Lark, Waltz, these arrangements. The words are given Moment Musical, Theme from the "Un- with each selection. finished Symphony," and a phano duet arrangement of Military March, In all of tions, this book will be sold only in the which the essential elements of the orig- United States and its possessions. Single inal compositions have been preserved.

with a miniature stage setting or as a cents, postpaid. musical playlet appeal to the child's sense of the dramatic. A list of recordings of special interest to children from five to twelve years of age extends the usefulness of the book. Attractive and appropriate illustrations give added appeal, All in all, the book is ideally arranged to create and develop in children at an early age a deep and abiding love of music.

One copy may be ordered now at the special Advance of Publication Cash Price, 25 cents, postpaid.

WOR PETERSON'S PIANO AC-CORDION BOOK-The author is one of the foremost accordion artists of the present day. A native of Sweden, he settled in Boston as a young man and soon won recognition as a virtnoso of the accordion. Victor Recordings of his solos bear wit-

set for his work in composition.

of Mr. Peterson's original compositions, which will feature the popular Waltz and make the book a valuable addition to

the accordion player's library. Reserve a single copy now at the spe-65 cents, postnaid.

Piano, by Ada Richter - The growing some months past. Your local dealer is hopularity of Ada Richter's My Own now able to supply you with copies, or you HYMN BOOK has brought about the prep- may obtain examination copies from the aration of its sequel, MY EVERYDAY HYMN BOOK, Following the same general design, this new collection is intended for the young planist whose hands cannot reach an octave. Nearly fifty favorite hymn tunes are listed under the follow-

ing convenient groupings: General Hymns; Hymns for Special Occasions; Hymns for Children; and Gospel Hymns. Two very popular hymns included in the last grouping will he The Old Rugged

Cross and Living for Jesus, used by spements are suitable for lesson assignments, home use and Sunday School.

postpaid.

JULY, 1948

Because of existing copyright restriccopies may be ordered now at the special Directions for presentation of the story Advance of Publication Cash Price, 40

> MUSIC MADE EASY-A Work Book bu Mara Ville-This new work book contains a wealth of interesting material for the young musician. It has been designed especially to follow Robert Nolan Kerr's ALL IN ONE, but it is equally valuable as supplementary material with any other plano method. On music fundamentals such as symbols, time signatures, note values, rhythm, scales, slurs, ties, and tetrachords, constant drill and review are furnished. The child is attracted to the clever poetry, Illustrations, and the ac-

tual writing of notes and musical

One copy to a person may be ordered now at the special Advance of Publication Cash Price, 25 cents, postpaid.

ness to his ability. His excellent musical LIGHTER MOODS AT THE ORGAN. background, which includes harmony, with Hammond Registration-This weltheory, and counterpoint, is a decided as- come addition to the popular clothbound series, which already includes THE OB-This book contains well-known music GAN PLAYER, ORGAN REPERTORE, THE arranged for the accordion: Brahms' CHAPEL ORGANIST, and ORGAN VISTAS, Hungarian Dance No. 5; Two Guitars- will delight the busy professional ora Russian Folk-song; Invitation to the ganist as well as the organ student. Dance by von Weber; Themes from These attractive pieces, from easy to "Lustspiel Overture." Kiler-Bela; Sounds medlum grade, will be found in no othfrom the Vienna Woods by Strauss; er hook, as all are original numbers Rubinstein's Mclody in F; and Theme drawn from copyrighted publications of from "Symphonie Pathetique" by Tschai- the THEODORE PRESSER CO. Regiskowsky. The contents also include many tration is provided for both standard and Hammond Organs.

One copy to a customer may be ordered Continental. These recreational numbers now at the special Advance of Publicahave a wealth of variety and contrast, tion Cash Price, 90 cents, postpaid.

ADVANCE OF PUBLICATION OF-FERS WITHDRAWN-This month the cial Advance of Publication Cash Price, publishers will release two books by authors whose work has attracted much favorable attention. This announcement terminates the special advance of publi-MY EVERYDAY HYMN BOOK, For cation offer which has been in effect for

publisher.

AMERICAN NEGRO SONGS, For Mixed oices, by John W. Work - Over two hundred Negro folk songs, religious and secular, are included in this book by a distinguished faculty member of Fisk University. There are five chapters on the music of the Negro, a bibliography and an index. Price, \$1.50.

cial permission. These easy arrange- LITTLE RHYMES TO SING AND PLAY, For Piano, by Mildred Hofstad-The pre-school child, age three to five, Reservations for single copies of this will enjoy singing and playing time and book may be made now at the special Ad- again these favorite nursery rhymes. vance of Publication Cash Price, 40 cents, Clever illustrations stimulate the young child's interest. Price, 60 cents.

SUCCESSFUL MUSIC CAREERS START AT SHERWOOD

Thorough training from eminent Artist Teachers lays a solid foundation for success in the musical pro fession. Convenient lakefront location in the heart of cultural Chicago

Certificate, Diploma, Degree courses in Piano, Voice, Violin, Organ, Cello, Wind Instruments, Public School Music, Conducting, Theory, Composition. Courses for Veterans under G.I. Bill of Rights.

Fall Semester starts September 13.

For free catalog, write Arthur Wildman, Musical Director, Sherwood Building, 1014 South Michigan Avenue, Chicago 5, Illinois.

MUSIC SCHOOL I Member of National Association of Schools of Music





Newman .50

Trusselle .50

Mana-Zucca .50

Mana-Zucca .50

Brownell .50

Nevin .50

Nevin .50

Nevin .50

Stainal 50

Steinel .50

Steinel 50

Hawley 50

Hawley .50

published by

ADA RICHTER

was born in Philadelphia, Pa. She began her music studies early as a child and later studied under Camille W. Zeckwer, Leo Ornstein, and Alfred Richter (to whom she is happily married). Mr. and Mrs. Richter conduct a music school in Merchantville, N. J. Talented as a composer of piano music for young pupils, the specialization done by Mrs. Richter in this field has resulted in her name becoming familiar far and wide through her very successful books and pieces for young plano hedinners

Ada Richter and her pupils caught during a tense moment in the "Story-With-Music' period.

STUNA



HE ADA RICHTER BOOKS FOR MUSIC PUPILS

an LAY PIANO

INSTRUCTION BOOKS

ADA RICHTER'S KINDERGARTEN CLASS BOOK

A Piano Approach for Little Tots. The story of "Goldilocks and the Three Bears" musically and pictorially illustrated. The illustrations may be colored with crayon. A little playlet which dramatizes the story may be used for recital purposes.

A Method for Class or Individual Instruction, in Three Parts. First instruction material so attractively Three Parts. First instruction meteries so attractively presented as to seem like playing a succession of pretty pieces. Part One and Part Two are in the oblong size (10×634) , and cover the first year of study. Many teachers use them to follow a kindergarten piano book. Part Three of the provided of the state of the study of the state o use them to follow a kindergarten plano Doox. Part inree is a splendid aid carrying through the second year of study. MY PIANO BOOK-Part Two By Ada Richter .50 MY PIANO BOOK-Part Three By Ada Richter .75 YOU CAN PLAY THE PIANO-Part One By Ada Richter.

A Book for the Older Beginner, in Two Parts. For use with Junior High ages and upward. YOU CAN PLAY THE PIANO-Part Two By Ada

Richter

time have fun doing so

"STORY WITH MUSIC" BOOKS

For Young Pianists

tized in pantomime

A Story with Music for the Piano. A unique telling of the favorite childhood story, interspersed with descriptive little piano pieces. Has drawings for coloring.

JACK AND THE BEANSTALK—By Ada Richter. .60 A Story with Music for the Piano. A favorite child-hood story, delightfully told, with clever little piano pieces which can easily be played. Drawings may be colored.

"STORY WITH MUSIC" BOOKS

For Pianists of About Grade 3 NUTCRACKER SUITE (Tschaikowsky)-Arranged by Ada Richter.

emericaling story is charmingly illustrated. PEER GYNT (Grieg)—Arranged by Ada Richter. 75 A Story with Music for the Piano. A presentation of Grieg's music in story form for pianists who are up to about grade 3. The story based on lbsen's famous drama adds to the charm of the book.

EASY-TO-PLAY PIANO SOLO ALBUMS

Familiar Songs MY FIRST SONG BOOK-Compiled and Arranged by Ada Richter. .

A Sequel to My First Song Book, described above. Forty favorite melodies with texts.

OUR LATIN-AMERICAN NEIGHBORS-Compiled

Peruvian, Argentinean, and Ecuadorian sources. Lovely rhythmic airs to which these friendly people dance and

play and sing. Easy piano arrangments, with words SONGS OF STEPHEN FOSTER-Compiled and

EASY-TO-PLAY PIANO SOLO ALBUMS

Hymns and Carols MY OWN HYMN BOOK-Compiled and Arranged

CHRISTMAS MELODIES - Arranged by Ada Richter

Thirty-one best loved carols and songs arranged for easy playing. Texts are included.

EASY-TO-PLAY PIANO DUET ALBUMS

Hymns and Carols

FAVORITE HYMNS-Compiled and Arranged by Ada Richter. Twenty favorite hymns skilfully arranged for easy piano duet playing. A verse of each hymn is included between the staves. May be used for accompaniment to hymn

CHRISTMAS CAROLS-By Ada Richter. * Indicates books sold only in U.S.A

Examination Privileges on these books, and also on Easy Piano Pieces by ADA RICHTER cheerfully extended.



PHILADELPHIA 1, PA.